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ANTIQUES

JANUARY

1930

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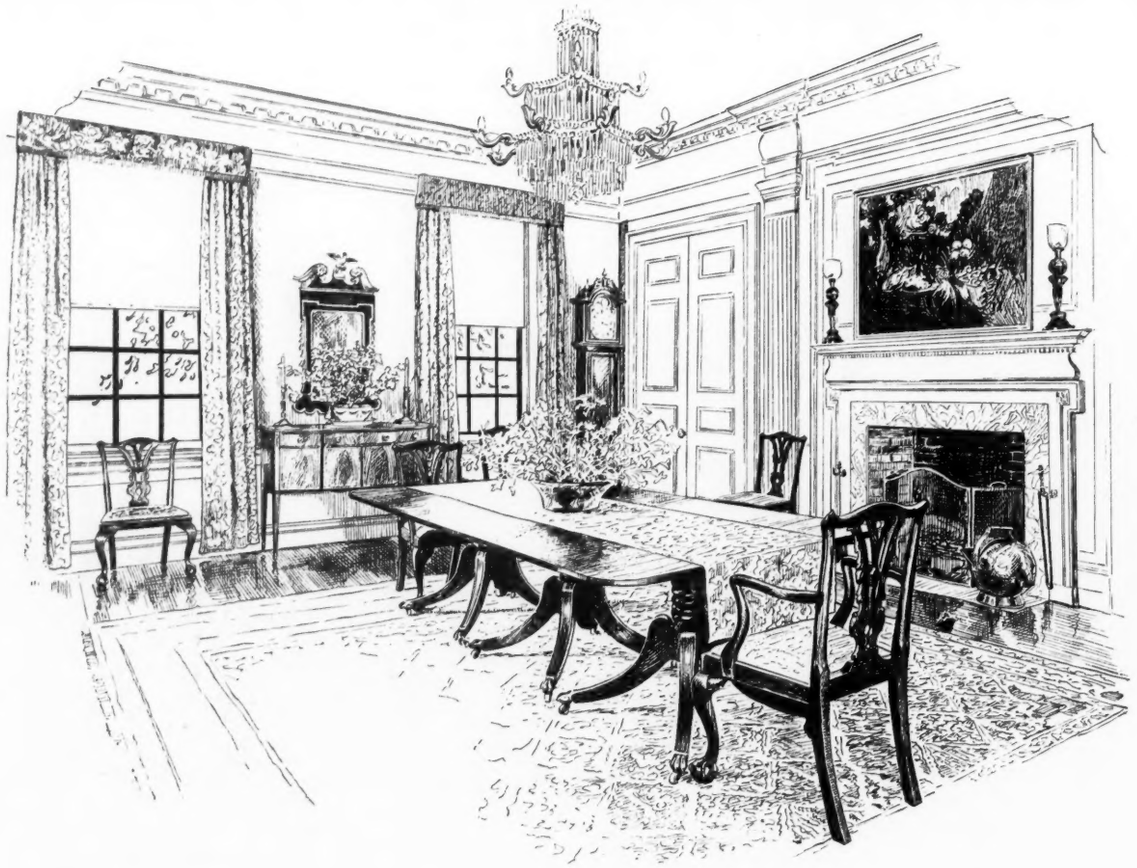

INTERESTING composition for dining room from Israel Sack, three part Duncan Phyfe table, fine set of American Chippendale chairs, and unusually small Hepplewhite sideboard.

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Fourteen Rooms in Two of the Old Houses of Beacon Hill
Furnished in Antiques and Personally Collected in England

The Magazine ANTIQUES, January, 1930, Vol. XVII, No. 1. Published Monthly. Publication Office, 10 Ferry Street, Concord, New Hampshire. All communications should be addressed to Editorial and General Offices, 468 Fourth Avenue, New York, N. Y. 50c a copy, $5.00 a year in the United States; $6.00 elsewhere. Entered as second-class matter January 15, 1929, at the post office of Concord, New Hampshire, under the Act of March 3, 1879.

AMERICAN MAHOGANY SIDEBOARD of the Hepplewhite period, beautifully inlaid with figured panels outlined in satinwood. The English knifeboxes are bordered with satinwood bands, delicately painted in the manner of the 1790's. The wallpaper shows a section from Zuber's original "Scenic America," painted in 1834.

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IT is easy to be betrayed by color. The bull frog leaps at a piece of red flannel; the trout is beguiled by a gaudy artificial fly. Apparently it is only human beings — and of these a relatively small number — who are capable of appreciating the subtle appeal of form, proportion, and the evidences of skilled workmanship. Yet such are the attributes upon which the value of antique furniture primarily depends. It is the lack of them which will forever prevent the flamboyant manifestations of the Victorian era from winning the recognition of connoisseurs. So I constantly urge a study of the best and the consistent employment of expert advice.

Henry V. Weil

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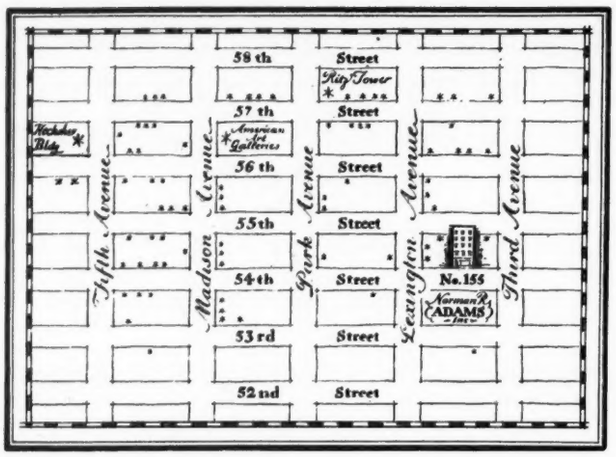
IMPORTERS OF ANTIQUES · EARLY ENGLISH · GEORGIAN · SPANISH · ITALIAN · FRENCH



The antique trade of New York, unlike London, is in a relatively small area. Nearly all the dealers and decorators of importance in New York are indicated by the stars on this map

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Several nice fenders in pierced brass and in iron brass trimmed, $40 to $75.

A pair of brass double arm lamps with prisms and Waterford glass fonts, $350.

Several fine old ship models, 20–36 inches long, some with all sails set. Prices and photographs on application.

A handsome old Worcester tea set, $150.

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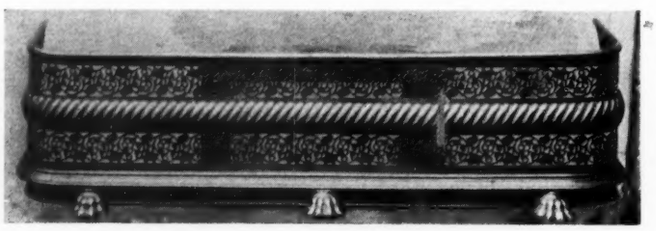
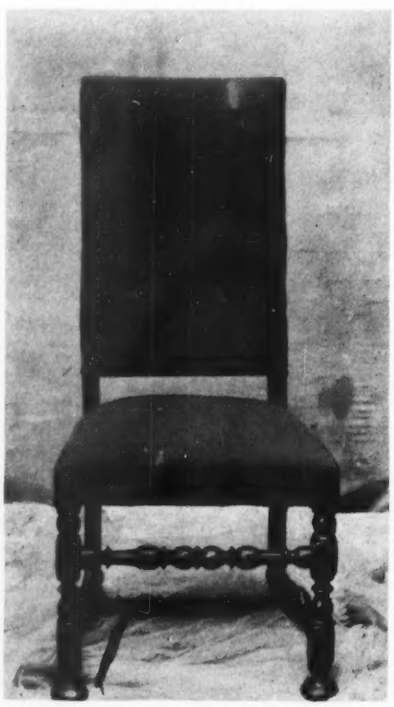


HANDSOME OLD BRASS FENDER

forty inches long. Price, $65



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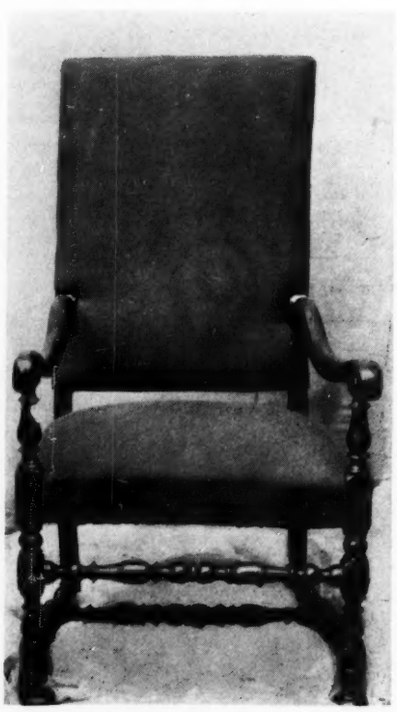

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ANTIQUES

Vol. XVII JANUARY, 1930 *No.* 1

ANTIQUES recognizes responsibility to two classes of readers: those who are interested in new developments or new discoveries in the detail of subjects with which they are already well acquainted; those, on the other hand, who are in the beginning stages of collecting and still require a good deal of elementary guidance.

The latter group, indeed, has always suffered from the lack of readily available, authoritative and adequately illustrated texts calculated to facilitate identifications and comparisons.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

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During the coming year, ANTIQUES hopes increasingly to remedy this situation by publishing a number of specially illustrated articles, the need of which has been indicated by the letters of enquiry which flood the editorial desk.

This special departure has been made possible by the addition of several pages to the old-time quota at the Editor's disposal. Hence it will not necessitate a reduction in the space hitherto devoted to critical and historical discussion.

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HOMER EATON KEYES, *Editor*
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Cleopatra's Barge (1818)

From a water color by the marine artist of Salem, George Ropes (*1788–1819*). This painting, perhaps the most vivid depiction of Captain Crowninshield's famous yacht, has been but recently discovered. *From the collection of Francis B. Crowninsbield*

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVII JANUARY, 1930 *Number* 1

The Editor's Attic

On Confronting Greatness

SOME time ago, the Editor clambered down from his Attic perch to view Jane Cowl in a revival of Shakespeare's *Romeo and Juliet*. On the whole, the experience proved a disappointment. With the single exception of that bright and particular star, Miss Cowl, who, true to the traditions of stardom, never once allowed the shadow even of the Bard of Avon to obscure her personality, all of the actors in the cast were so intensely absorbed in playing Shakespeare that they quite forgot to play the parts of human beings. So they gave vent to archæologic bellowings and historified intonings until they became alike unintelligible and tiresome. Even contemplation of a back-drop sky of turquoise blue, without which no Italian stage set is now considered æsthetically complete, could not mitigate the ennui induced by the performance. In contrast with such dramatic rigors, a speedy return to the laborious Attic offered pleasurable prospect.

The fact of the matter seems to be that only a really great artist can escape being overawed and belittled in the attempt to interpret a really great subject. In this, no doubt, lies the reason for the rather pervasive mediocrity of our portraits of George Washington. The artists who approached the task of delineating the most majestic personage of his time, though invariably eager to undertake the commission, seem to have been overcome with a kind of stag fever when face to face with the coveted opportunity. In consequence, the results of their strivings with brush or chisel often tend either toward crabbed exactitude on the one hand, or toward theatrical exaggeration on the other. Of the many painters who portrayed the Father of his Country with oils on canvas, Stuart is the only one who succeeded in maintaining a thoroughly just balance between physiognomical literalness and spiritual enucleation. In the domain of sculpture, Houdon alone achieved a similar distinction.

Hence it is a far from curious circumstance that America's claims to early merit in portrait sculpture should rely for justification less upon Joseph Wright's plaster and wax medallions of Washington, than upon William Rush's carved-wood bust of Wright. This really remarkable work which now reposes in the Pennsylvania Academy of Fine Arts, is reproduced on another page. Fluid in handling, as if expressed with nervously dexterous fingers in yielding clay — and as spontaneous — it deserves high rank, not only as a technical accomplishment, but as a singularly shrewd rendering of a personality. The half-humorous, half-deprecatory expression of the mouth, the correspondingly apologetic lift of the brows, the half-perceptive, half-inward gazing eyes, the evidences in nose and chin of more conscientious perseverance than the forehead offers brain power fully to control — all these betrayals of weakness and of strength confront us in the sculptured countenance. Here, indeed, is a man who could make a life mask, and then, in his confusion, let it fall, and who could approach Congress with an almost servile request for a pittance for his pains.

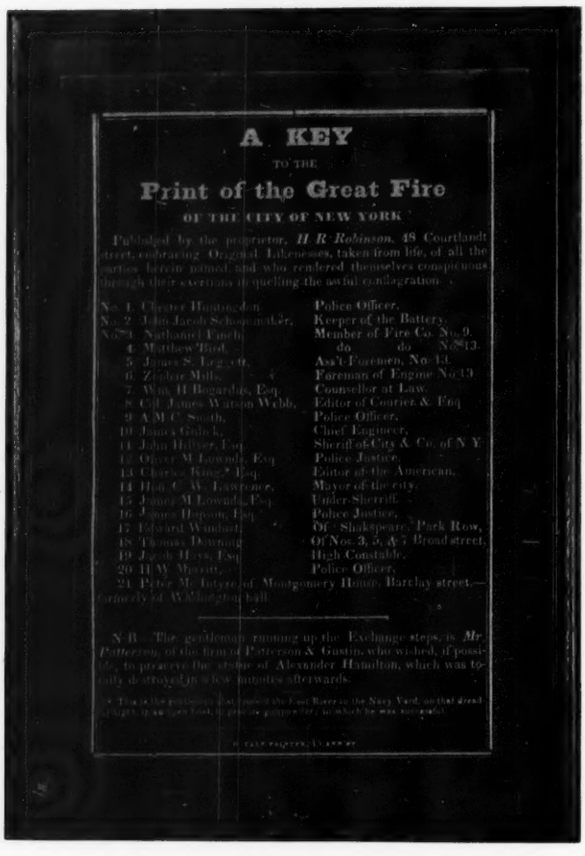
But the Attic is glad that Wright was what he was, a gentle soul rather than an overmastering genius, a fair craftsman and a sympathetic teacher rather than a towering egotist. Had he been great and terrifying, his brother artist Rush might never have envisaged him with such penetrative understanding, or portrayed him with such debonair disregard for the peril of repercussions from a punctured self-esteem.

The Cover

TO THE Staffordshire dinner plate illustrated on this month's Cover, the attention of the Attic was first called by Sir Algernon Tudor-Craig of London, who, finding himself in possession of six unexpected specimens, was seeking for information concerning the history and significance of his sextuple treasure. And, again, it was in part by following a suggestion from Sir Algernon that the Attic has been able to bring together some hitherto unpublished data on the subject.

In her *Blue-China Book*, Ada Walker Camehl recounts the tale of the great New York conflagration of December, 1835, commemorated by these plates. It was really an overwhelming disaster; for besides sweeping South Street, the

Fig. 1 — THE BURNING OF THE MERCHANTS EXCHANGE (*1835*)
A lithograph designed by A. Hoffy, lithographed by J. T. Bowen, and published by H. R. Robinson to commemorate a great disaster in Wall Street. Below is reproduced the publisher's key to the picture.
From the collection of William Henry Hays



A KEY
TO THE
Print of the Great Fire
OF THE CITY OF NEW YORK

flames gobbled up buildings on Broad and Williams Streets, and left but a few skeleton structures by way of reminder that the south side of Wall Street had once been lined with decorous architecture. Last to go was the famous Merchants Exchange, a white marble edifice, considered, next to the City Hall, the handsomest building in all Manhattan.

With a promptitude characteristic of contemporary print publishers, H. R. Robinson of 48 Courtland Street hastened to memorialize the event in a print, which, drawn by A. Hoffy, and lithographed by J. T. Bowen, was placed on the market early in 1836. The enterprise was handled with true journalistic astuteness. Besides appealing to popular interest as a souvenir of an overwhelming local catastrophe, the print achieved a more particular appeal by including portraits of the various local celebrities who had gathered at the Exchange to render aid in the emergency. Each portrait was duly numbered and was identified in an accompanying key.

For opportunity to reproduce both the lithograph and its key, the Attic is indebted to the coöperation of William Henry Hays, who has preserved copies of these documents in deference to the memory of his grandfather, Jacob Hays, an active participator in the measures employed to stem the progress of the fire, and to protect the valuable contents of the

Merchants Exchange. In the lithograph, the elder Hays — the city's High Constable — may be seen at the right (Number 19) wielding a long staff by way of barricading the street against the inrush of a curious mob of spectators.

It must, again, have been at some time during the year 1836 that a now anonymous Staffordshire potter reproduced the Robinson lithograph — with certain compressions and eliminations — on various sets of plates — some printed in black, others in a mulberry tint, some, it may be, in other colors. He likewise issued two other series, one showing the burning of Coënties Slip, the other the ruins of the Merchants Exchange. The borders of all these plates repeat the picture of a contemporary fire engine alternating with that of the fabled phœnix rising triumphant from amid devouring flames. Mrs. Camehl observes that the introduction of this valiant bird into the design constituted an unwitting prophecy of the financial empire eventually to emerge from the ash-strewn thoroughfares of the smitten city. Ninety-four years later the same symbol of unfaltering resurgence becomes an appropriate object of contemplation. May its powers prove as effective now as in the distress period of an earlier and simpler Wall Street era.

Speaking of Dogs

THE Attic's query as to the function of the cast-iron dogs from which indirectly were molded the glass canines of Keene, pictured in ANTIQUES for October, 1929, has brought several responses. Mrs. Mary E. Martin of Oyster Bay, New York, writes that just such beasties fairly swarm in the north of England, where, set face to face close against the cast-iron fireplace of rural dwellings, and, thoroughly polished, they look very well on the whitened hearth. An old friend of the Attic's, Mrs. Isabelle L. Spooner of New Bedford, tells of a pair of identical dogs, now in her possession, which formerly graced the ends of a long mantel shelf in an ancient Massachusetts house, once a tavern, where in early days the Boston-New Bedford stages were wont to halt their journey. Still another friend, who prefers to remain anonymous, has permitted the Attic to photograph one of a pair of her prism candlesticks, on whose bases appear quite the same contemplative creatures, though of somewhat diminished size, and cast in brass instead of iron. All in all, that these various dogs were intended to serve as decorative guardians of the family altar, seems to be pretty well proved. Some reposed beside the grate, some occupied a lofty perch upon the mantel within range of the comforting warmth radiated by the broad chimney breast. In either case, uninterrupted repose was their recompense for faithful vigil.

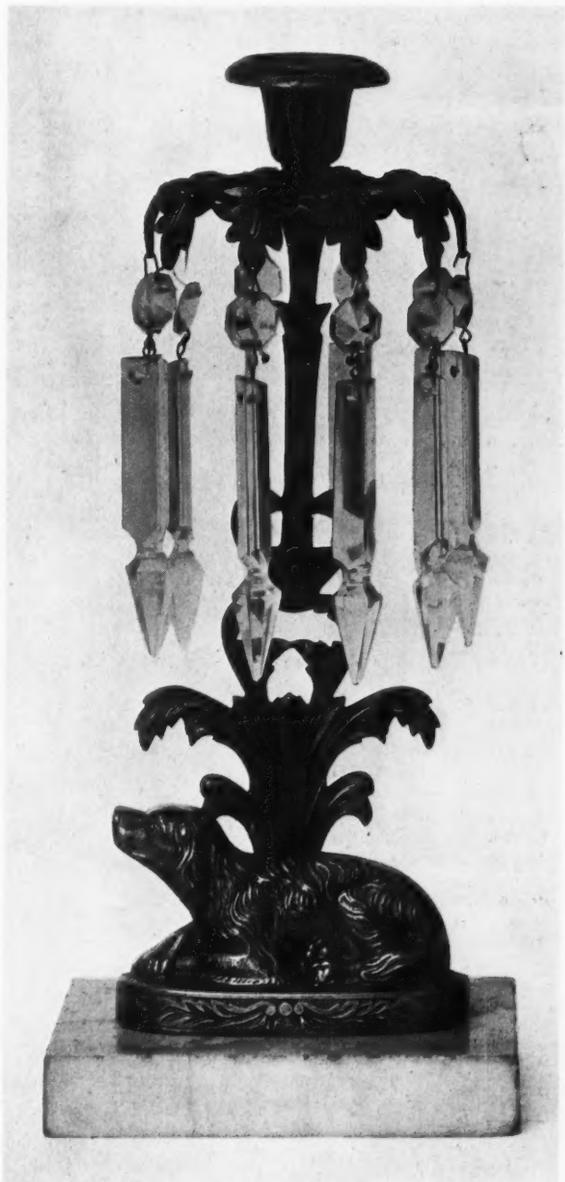


Fig. 2 — BRASS PRISM CANDLESTICK
One of a pair purchased by the present owner, some years since, in Brooklyn. The acanthus scroll and the standard above it are cast separately from the dog, and are bolted to the base of which the animal forms a part.

The Craftsman Eternal

THE persistency with which, even in this age of machinery, the old handicrafts are still practiced is to the Attic a constant source of surprise and satisfaction. If one will but search a little, he may still find furniture fashioned almost precisely as it was a full century and a half ago, glass as delicately blown as any that ever shimmered on ancestral mahogany, and silver whose shaping is accomplished in the ancient mode with hammer upon anvil instead of with steel dies in a thunderous drop press. The spirit of true craftsmanship is not dead beyond recall. Indeed, it constitutes an immortal urge which, given half a chance, is ever ready and able to assert itself. Witness the following illuminating notes quoted from a letter written to the Attic by Ernest M. Currier of New York City, anent Thomas Hamilton Ormsbee's article *The Craft of the Spoonmaker*, which was published in the September, 1929, number of ANTIQUES:

In 1890, William P. Jones of Newburyport, Massachusetts, was still making spoons on the anvil. He, indeed, had power from a neighboring engine room to drive his rolls and polishing lathes, but the actual spoonmaking was done on the anvil. He had no cutters: all was, as we say, *forged to pattern*. A large proportion of his output was hand engraved. It was sold *over the counter*, and throughout New England. In 1891, and probably for several years following, James Weatherstone of Chicago was beating out spoons, polishing them on a foot-power lathe; no longer burnishing, however, for the custom was now to remove the fire coat, it having been this same fire coat that had necessitated burnishing.

Most of Weatherstone's product was sold to Wendell and Company; and, in 1890, this firm established the first factory in Chicago for making spoons by machinery. Nevertheless, the demand for the hand-forged type

persisted so steadily that a skilled spoonmaker, Charles G. Brown, was engaged to do whatever work of this kind might be called for. Brown was from Durgin of Concord, New Hampshire, where he had learned the spoonmaker's trade, a trade quite different, in those days, from that of the hammerman who made the hollow-ware. Brown could not "raise." He was, indeed, one of the last of the "old-time" spoonmakers.

I recall that, the demand for hand-wrought spoons (the greater part of it being now "matching up") continuing, it was necessary to obtain yet more assistance. Fortunately, we were able, in that great cosmopolitan city, to get two spoonforgers, both, as it happened, Russians; and, for further help, two apprentices were trained to the anvil.

Later yet, in New York, H. E. Roby, a spoonmaker, also trained at the Durgin shop, was making anvil spoons from 1900 to World War time (when the demand temporarily stopped) and thereafter made an occasional spoon up to the time of his death, in 1921. In these later years we had cross rolls, drop presses, and cutting dies to aid, but the anvil work was exactly the same as of old.

To-day the silversmith is seldom asked to make spoons of the type illustrated in Mr. Ormsbee's article. They are hopelessly old-fashioned and, as yet, not of interest to collectors. Thousands of them might easily be gathered, and only an occasional one found worth preserving. Nevertheless, the spoonmaker survives, and for the moment, is flourishing. The Arts and Crafts movement of recent years has brought a demand for "hand-wrought" spoons, and there are several small shops where the anvil drawn article may be had. The patterns are somewhat different from the early ones — that is all.

It may be of interest to learn that, in France, it is yet the custom of many shops to forge all blanks for flatware by hand upon the anvil, the blanks going then to the rolls to be figured, the rolling mill being still the popular way of making spoons. We no longer use figured rolls in the United States, the drop press having entirely superseded the mill.

Fig. 3 — BENNINGTON PITCHER (*c. 1850*) An example of *Fenton's Patent Flint Enamel Ware*, which acquires special interest because impressed with a hitherto unrecorded factory mark. *Height of pitcher: approximately 6 inches; diameter of factory mark: 1¾ inches. From the collection of Mark La Fontaine*

A New Bennington Mark

THE Attic wishes to thank Mark La Fontaine of Springfield, Vermont, for the accompanying picture of a recently acquired Bennington pitcher bearing a hitherto unrecorded factory designation. The pitcher is of earthenware, approximately six inches in height, and covered with that rich-toned, iridescent, flint-enamel glaze with which Fenton dignified so many rather ungainly objects. On the bottom, impressed, appears the mark here reproduced on a slightly smaller scale than the original, which has a diameter of one and three-quarters inches.

The mark was probably devised in either one of two years — 1849 or 1852. If it is attributable to 1849, its rarity may be explained by Lyman's unwillingness to have the firm name, *Lyman, Fenton and Company*, omitted even from a product whose method of glazing was patented in the sole name of his partner. If attributable to 1852, it was doubtless prepared following Lyman's withdrawal from the concern. In the latter case, its omission of the important word *Bennington* may have been considered a defect sufficiently serious to justify its almost immediate disuse. Little is to be gained, however, by extended conjecture in matters of this kind, which defy certitude.

That the mark is extremely rare is attested by John Spargo's failure even to mention it in his *Potters and Potteries of Bennington*. Apparently it has quite escaped the notice of the keen-eyed Bennington specialist.

The award of laurels for making the present discovery, the Attic understands, should fall to Doctor Charles Green.

A Correction

ON page 385 of ANTIQUES for November, the author of some notes on Chinese Lowestoft in America expressed doubts as to the correctness of the date assigned to the Governor Wolcott tea service, and suggested, on stylistic grounds, that instead of being among Elizabeth Stoughton's gifts at the time of her marriage to Oliver Wolcott, Jr., in 1785, the dainty outfit might have been procured, perhaps ten or fifteen years later, when Governor and Mrs. Wolcott were connected with official life in Washington. To this suggestion, Mrs. J. West Roosevelt, present owner of the service, has taken exception. In a letter to the Attic she states that Laura Wolcott, eldest daughter of Oliver, Jr., and Elizabeth, became Mrs. George Gibbs, and, in due course, the inheritor of the Wolcott Lowestoft. In 1870, at the death of Mrs. Gibbs, who was Mrs. Roosevelt's grandmother, the porcelain passed to the next daughter in line, and thence to Mrs. Roosevelt. Concerning the early record of this heirloom service, it is well to quote verbatim from Mrs. Roosevelt's letter, as follows:

> As I was born in my grandmother's house, I have a distinct recollection of always seeing the set among my mother's and my grandmother's things. When I inherited it, at the death of my mother, in 1908, I found in the sugar bowl a small scrap of paper, on which was stated in my grandmother's handwriting (which I knew very well) that this tea set had been part of her mother's wedding outfit — in other words, of Mrs. Oliver Wolcott, Jr., who was married in 1785.

It may be added that the teapot belonging to the service is not oval, as was indicated in the passage under criticism, but, on the contrary, retains the earlier cylindrical form.

The New Index

THE index for Volume XVI of ANTIQUES is now ready for distribution and will be forwarded to those who ask for it. Prompt action, however, is urged, since the available quantity of indices is limited.

More About Benjamin Randolph

By Doctor Samuel W. Woodhouse, Jr.

THE cabinetwork of Benjamin Randolph was first brought to the attention of collectors by an article in the Pennsylvania Museum *Bulletin* for January, 1925. As later research uncovered further information concerning this interesting cabinetmaker, the consequent alteration of former judgments resulted in an article in Antiques, for May, 1927.

Still later, in arranging the recent exhibition in the State Museum at Trenton, held in connection with the two hundred and fiftieth anniversary of the city's settlement, I found some walnut chairs bearing the first *complete* label of Benjamin Randolph which has been discovered (*Fig. 4*), though Francis P. Garvan has, for some time, owned a chair with a partial label (*Fig. 5*). Conclusions drawn from a study of these fully labeled chairs, together with contemporary newspaper items, and from an examination of some portraits by Charles Willson Peale, have induced the publication of these additional notes.

Fig. 1 — The Cadwalader Card Table and Its Owners (*detail*)
Portrait of General John Cadwalader and his wife, Elizabeth Lloyd, with their child Anne (*born 1771*) seated on the table.
Painted by Charles Willson Peale in 1775.
By permission of John Cadwalader, Jr.

In my article in Antiques, I assigned the celebrated six sample chairs to Randolph. Authorities seldom agree, however, and the cited instance proved no exception to the rule. I was, therefore, not surprised to see the elaborate ribbon-back chair owned by Henry W. Erving presented in a recent publication with the caption: "One of the sample chairs *thought by some* to be the work of Benjamin Randolph." The italics are mine.

Under the circumstances it seems advisable to recite the reasons for believing the sample chairs to be American; for if one is of native make, so are they all. While scholarly articles have appeared on the sources of the design of these notable pieces of furniture, no full statement as to their construction and material has been placed before the public.

The large wing chair, formerly in the Reifsnyder Collection, and now owned by the Pennsylvania Museum, has a frame of chestnut, a wood not used in English construction. The timber employed in the rails of all six chairs is heavier than English makers seemed to fancy, and the mahogany is certainly a variety commonly used on this side of the water, but not found in English work of the period.

As the master himself tells us, the cabinetmaker may emulate Chippendale's most extravagant designs; or he may indulge in such simplifications of the original theme as will reduce the cost of the finished work. Mr. Garvan's straight leg chair, here illustrated, undoubtedly represents an effort to produce a handsome, yet unelaborate chair at a suitable price. But the sample chairs, as their name indicates, would normally be more highly ornamented specimens, from which, by a process of eliminating costly decorative elements, reasonably priced pieces might be derived to meet the general demand.

It has been urged that, since, in America, no other chairs have as yet come to light at all comparable in florid elegance to Mr. Erving's, or, for that matter, to the late Mr. Reifsnyder's three chairs, or to the second chair of the six, now owned by Thomas A. Curran (*Fig. 3*) — that the famous group never served as working models. Mr. Garvan's chair does not approach their ornateness, though it resembles them in the fundamentals of design and handling.

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Fig. 2 — THE CADWALADER CARD TABLE
By permission of Mrs. John Cadwalader

The Cadwalader card table, however, the skirt of which is identical in variety of wood and in handling with the skirt of the Curran chair, vitiates the negative argument (*Fig. 2*). The appearance of this table in the portrait of General John Cadwalader, painted by Charles Willson Peale, in 1775, proves that the piece was in the possession of an American citizen at a time contemporary with its production. It is important to observe that a drawer at the back of this table is built of poplar and yellow pine — woods, in so far as we know, not used in British-made furniture of the eighteenth century.

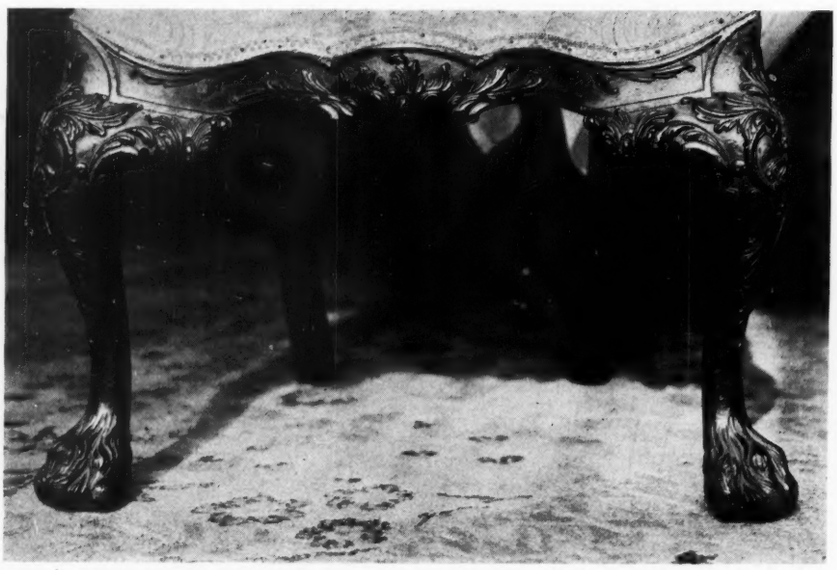


Fig. 3 — SKIRT OF SECOND SAMPLE CHAIR
The pattern of the carving is the same as that of the table pictured above.
By permission of Thomas A. Curran

A companion portrait depicts Lambert Cadwalader, brother of the General, leaning on the back of a chair which is closely similar to the second sample chair, the chief

difference between the two being that the sample is carved on the stiles, while the chair in the portrait is fluted (*Fig. 9*). This would indicate that the former piece served as a pattern for the furnishings purchased by the Cadwaladers. Be it noted, further, that, as the General, his brother, and their father, Doctor Thomas Cadwalader, all signed the Non-Importation Agreement, they are most unlikely to have bought imported household goods.

It is commonly believed that, in American-made chairs of Philadelphia type, the rails always completely pierce the stiles, so that the end of the tenon is visible at the back. Though, in many instances, this is true, I should like to emphasize the fact that this piercing is merely less skilful joiner's work, and should not be accepted as an infallible mark of specific local authorship. The chairs bearing Randolph's labels in the Trenton exhibition are made of walnut, and the side rails do *not* completely pierce the stiles. On the other hand, among the six sample chairs, the very elegant specimen belonging to Mr. Curran exhibits the visible tenon. The same thing is true of the sixth and plainest of the sample chairs. The two latter are the only examples of Randolph's work known to me which possess this feature. All of the Randolph chairs so far examined are beautifully finished at all points, even to the rounded stump leg, and the more sophisticated English foot, where the latter occurs. With Randolph, simplicity never implied crudeness.

Fig. 4 — RANDOLPH CHAIR AND LABEL (*one of six*)
By permission of their owner, the great-great-granddaughter of Anne Gillingham and George Brearly

It is common American practice to leave the timber of the stile in the form of a heavy rectangle at the point where rail and stile join. In Randolph's work, the careful modulation of these stiles, in their transition from the round to the rectangular member, is notable. Many Philadelphia craftsmen made the curve at this point abrupt and the rectangular section unnecessarily long. Randolph seems to have avoided this awkwardness.

While the walnut chairs of the Trenton exhibition are considerably more elaborate than Mr. Garvan's chair, we may assume that they are not representative of Randolph's full capabilities in this direction. They are certainly made in America. Were they English, they would not be constructed of Pennsylvania red walnut. Yet the weight of their timber and the method of its handling are similar to what we find in the mahogany sample chairs. Should Mr. Erving's chair be given a British pedigree, it would be the only English piece of my acquaintance made of this variety of mahogany and handled in such a fashion.

In view of the established authorship of the walnut chairs, it would be well to study closely the mahogany chair formerly belonging to Mr. Reifsnyder and recently loaned by Matthew S. Sloan for the Girl Scouts Exhibition (*Fig. 6*). In handling, proportion, and design, this chair is so close to the Randolph chairs as to justify the belief that it is the product of the same master craftsman.

Concerning Benjamin Randolph's personal affairs, I have found his first documented appearance as a woodworker, in 1766, when he furnished sash for the new Alms House at Tenth and Spruce Streets, Philadelphia. That he was of the patriotic party is implied in his letter to General Wayne, written from Speedwell Mill in 1777, and the following advertisement published in the Pennsylvania *Evening Post*, May 6, 1777:

> Holsters, pistols, carbines, swords for the Light Horse wanted immediately. Inquire of Benjamin Randolph in Chestnut Street.

This is succeeded, November 5 and December 7, 1782, by Randolph's advertisements for the sale of his own very considerable city real estate, in the course of which, he says he is "intending to leave the state."

In May, 1927, I was unable to supply any exact data connecting Randolph with his supposed New Jersey origin. It now transpires that he was the son of Isaac Fitz-Randoph of Monmouth County, New Jersey, a descendant of Edward Fitz-Randolph of Nottingham, England, who, in 1634, came to Scituate, Massachusetts, and, thirty-five

Fig. 5 — RANDOLPH CHAIR BEARING PARTIAL LABEL
Loaned to the Pennsylvania Museum from the collection of Francis P. Garvan

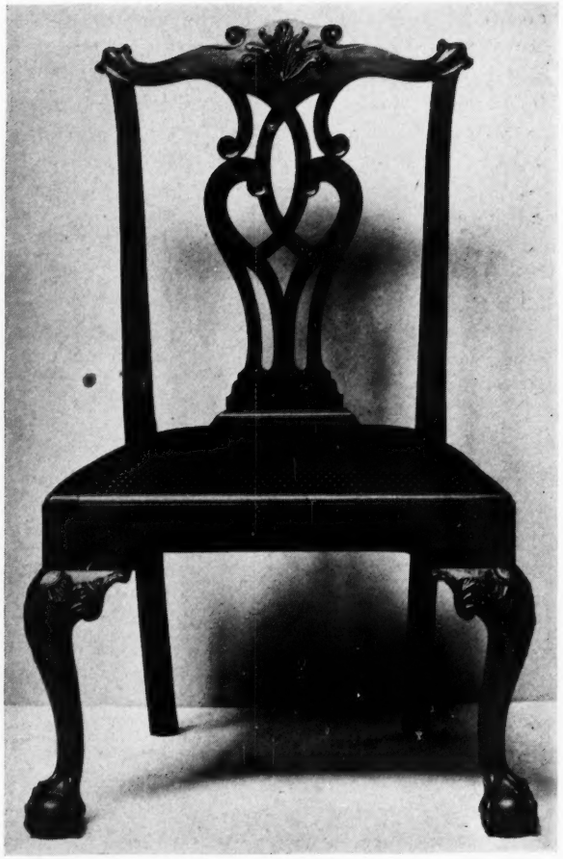


Fig. 6 — CHAIR ATTRIBUTED TO BENJAMIN RANDOLPH
Formerly owned by the late Howard Reifsnyder.
From the collection of Matthew S. Sloan

years later "for greater freedom," removed himself to New Jersey.

On April 17, 1783, appears the following advertisement describing property in New Jersey which Benjamin is selling as an executor of the estate of James Fitz-Randolph, his brother, who has recorded himself as "yoeman of Sketer Cove":

BENJAMIN RANDOLPH — Property for Sale

To be Sold (and entered on immediately)

That pleasantly situated house and gardens in the city of Burlington West New Jersey, on that well-known and beautiful spot called Green Bank, on the River Delaware . . .

For particulars apply to Benjamin Randolph in Philadelphia, or Joseph Bloomfield, esquire, adjoining the premises.

Likewise a Plantation in East New-Jersey situated at Mosquito Cove on Tom's River — containing about 350 acres. Containing . . . salt works, a very good fishing &c.

For particulars apply to
Benjamin Randolph
in Philadelphia
or
Tobias Hendrickson
in East New Jersey

Executors of James Randolph
Late of New Jersey.

On October 10, 1783, the Pennsylvania *Gazette* prints still another advertisement of James Randolph's property in New Jersey. Perhaps his brother's illness had prompted Benjamin's temporary retirement to New Jersey.

BENJAMIN RANDOLPH

Freehold, New Jersey, October 10, 1783.

Whereas the subscribers, executors of the last will and testament of James Randolph (having advertised that all who are indebted should come, etc.) the executors now being determined to settle the whole of that estate, give public notice that they will attend at the house of Tobias Hendrickson in Freehold from the first of November next to the first of March ensuing, and after that day they do not intend to receive any account whatever against said estate, it being inconvenient for Benjamin Randolph to attend so far from home.

The executors have for sale belonging to the estate a farm (400 acres) on Tom's River, a number of lots of good cedar swamp, a lot of one acre on Red-Bank in Shrewsbury, an excellent stand for a store and boat for the New York trade. The whole will be sold for cash or bonds against the estate.

B. Randolph
Tobias Hendrickson, Executors.

Attention has been called to the fact that woodworkers in Philadelphia were thoroughly conversant with the art of Chippendale and that they were anxious to produce furniture equal in quality and similar in character to that devised by the master minds of London. It has, further, been abundantly demonstrated that the most elegant and elaborate American cabinetwork following the Chippendale style was produced in the Delaware valley, and that it

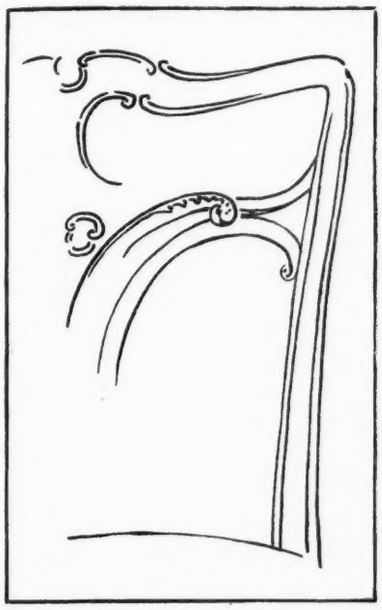


Fig. 7 — Sketch Showing Rectangular Joining of Chair Rail and Stile

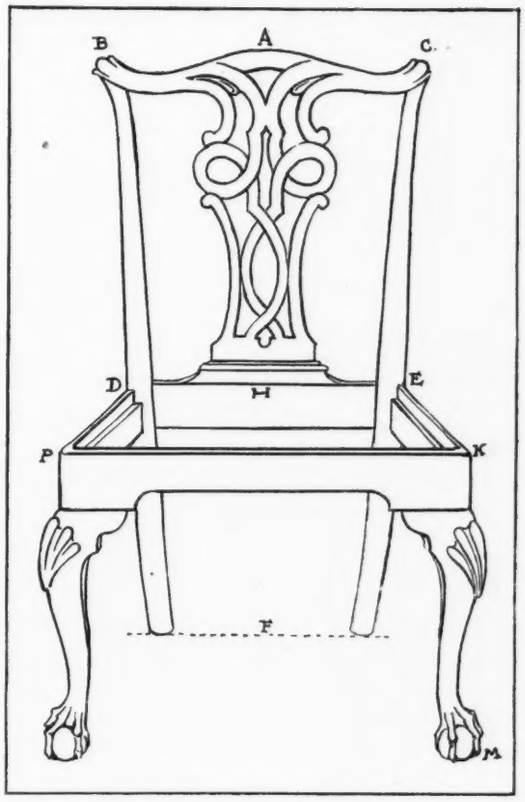


Fig. 8 — Comparative Chair Measurements

The table below gives the point to point dimensions of the sample side chairs, the Garvan chair, and the Trenton chairs. The proportions are virtually the same as those found in Plate XV of Chippendale's *Director* (third edition).

	Sample Chairs	Garvan	Trenton
B to C	22½″	23″	21½″
A to H	21	21	21
D to E	18	19	18½
K to M	17½	16½	18
P to K	22½	23	22½
E to K	17½	19	18½

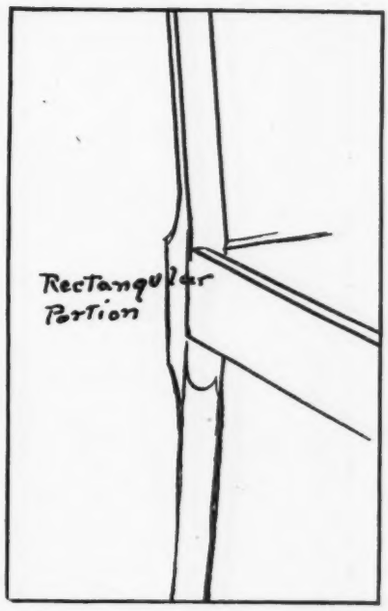


Fig. 9 — Sketch of Chair in Lambert Cadwalader Portrait

remained for Philadelphia to be the one hither-seas town projecting the issue of an edition of Chippendale's *Director*, though the Revolution put a quietus on this scheme.

Through Benjamin Franklin, the Library Company of Philadelphia acquired the third edition of the *Director* at the time of its publication, in 1762; and we have reason to believe that this book, which was available for consultation by any of the local artisans, was not the only publicly owned copy in Philadelphia. The Carpenters' Company possessed a number of standard English works: Swan's *British Architect*, *Ornaments in the Palmyrene Taste*, Swan's *Stairways*, *A Book of Designs for Chimney Pieces*, and *The Builders' Companion*, by William Paine.

It is enlightening to observe the similarities between the design and workmanship of Benjamin Randolph and those of James Gillingham. As yet we have found no evidence that the two men were directly associated, but their relationship is, perhaps, not unlike that existing between Chippendale and Hepplewhite, inasmuch as the work produced by Hepplewhite, or published in his book, is of extreme refinement and delicacy, while Chippendale's is frequently more robust. In much the same way Randolph leans to vigor; Gillingham to lightness. That Gillingham was acquainted with Randolph's accomplishments seems, however, certain beyond a doubt. The labeled Randolph chairs, one of which is illustrated in Figure 4, are believed to have been made for Joseph Gillingham of Lower Makefield Township, Bucks County, Pennsylvania, who married, at Falls Meeting, May 25, 1768, Elizabeth Harvey of Falls. This Joseph was a brother of James Gillingham, who left Bucks County to carry on the trade of chairmaker in Philadelphia, where, at the Arch Street Meeting, he married Phoebe Hallowell, and is mentioned as "being a Joiner by trade." He died, February 1, 1781.

It is an odd circumstance that Joseph should have ordered his chairs from Randolph rather than from his own brother. As for the history of these pieces, they passed to Anne Gillingham, daughter of Joseph and Elizabeth, and thence to the present owners. So far as is known, they have never been out of the adjoining counties — Bucks in Pennsylvania and Mercer (formerly Hunterdon) County in New Jersey.

NOTES

a, For the drawings accompanying this article, I am indebted to Edward Warwick of the Pennsylvania Museum and School of Industrial Art, whose teachings and writings on furniture are well known.

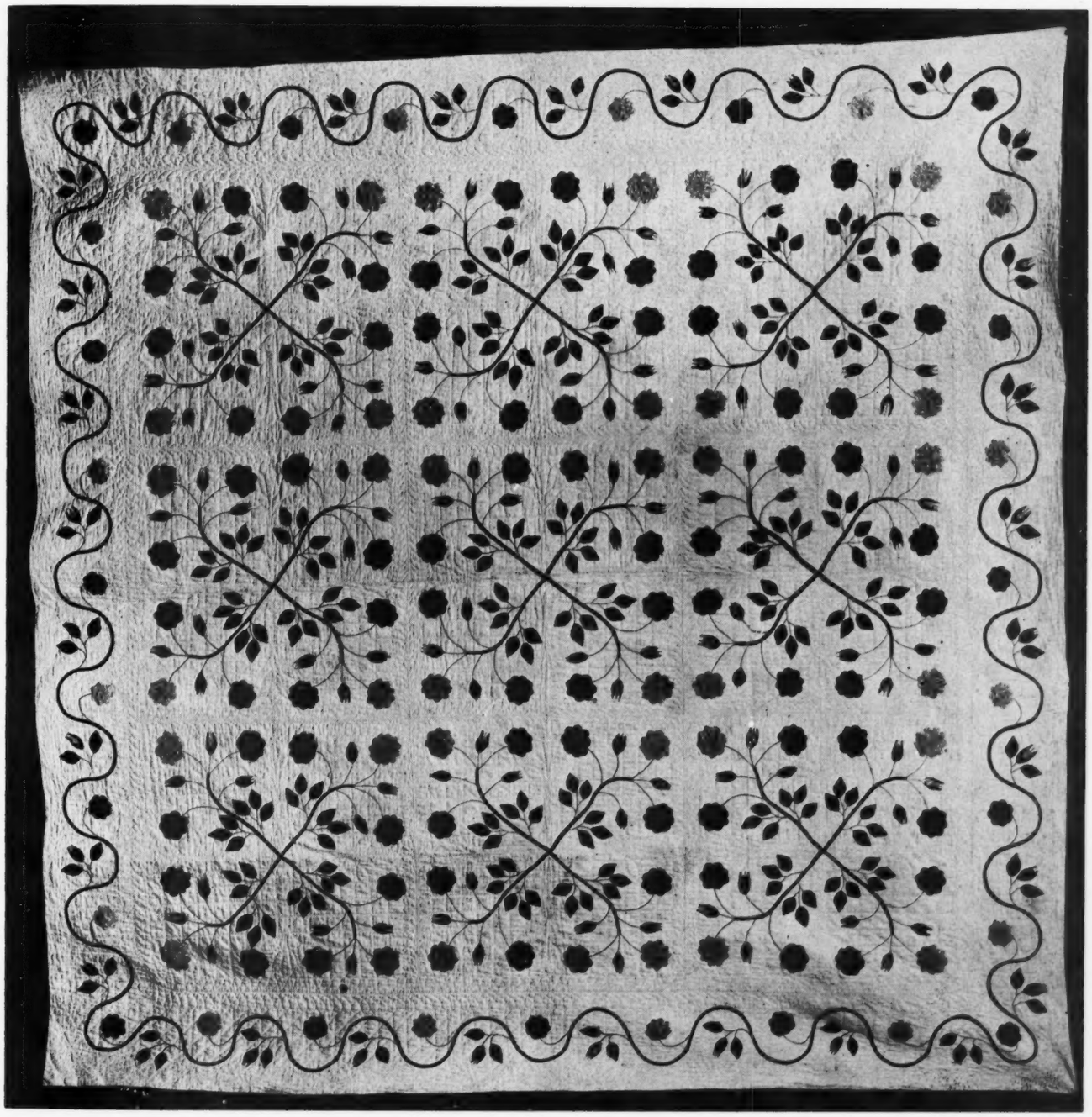
b, The splat of the labeled walnut chairs which constitute the basis of this discussion, though by no means elaborately carved, is beautifully handled. A subtlety which might easily escape the casual eye is the weaving of the ribbon-bow of the splat alternately over and under its four supporting scrolls. However, these chairs, as a whole, are treated with the utmost sophistication, not the least evidence of which is their adherence to the proportions laid down in the *Director*.

c, According to Horace Wells Sellers (grandson of Charles Willson Peale), the painter of the Cadwalader portraits frequently speaks, in his diary, of taking meticulous care to paint accessories and details only as he actually saw them. His rendering of the furniture in the above-mentioned portraits may therefore be relied upon as authentic.

BEDCOVER WITH CHINTZ APPLIQUÉ

(early eighteenth century)

Attempts to fix dates for specimens of home-handicraft must be viewed as no more than attempts and not as certainties. Nevertheless, the use of bird and flower motives cut from printed chintzes and appliquéd upon plain grounds seems clearly to have preceded, and probably to have suggested, the method exemplified by the quilts shown on the following two pages. The later method was less costly in material than the earlier, but, on the other hand, it must have consumed more time and ingenuity.

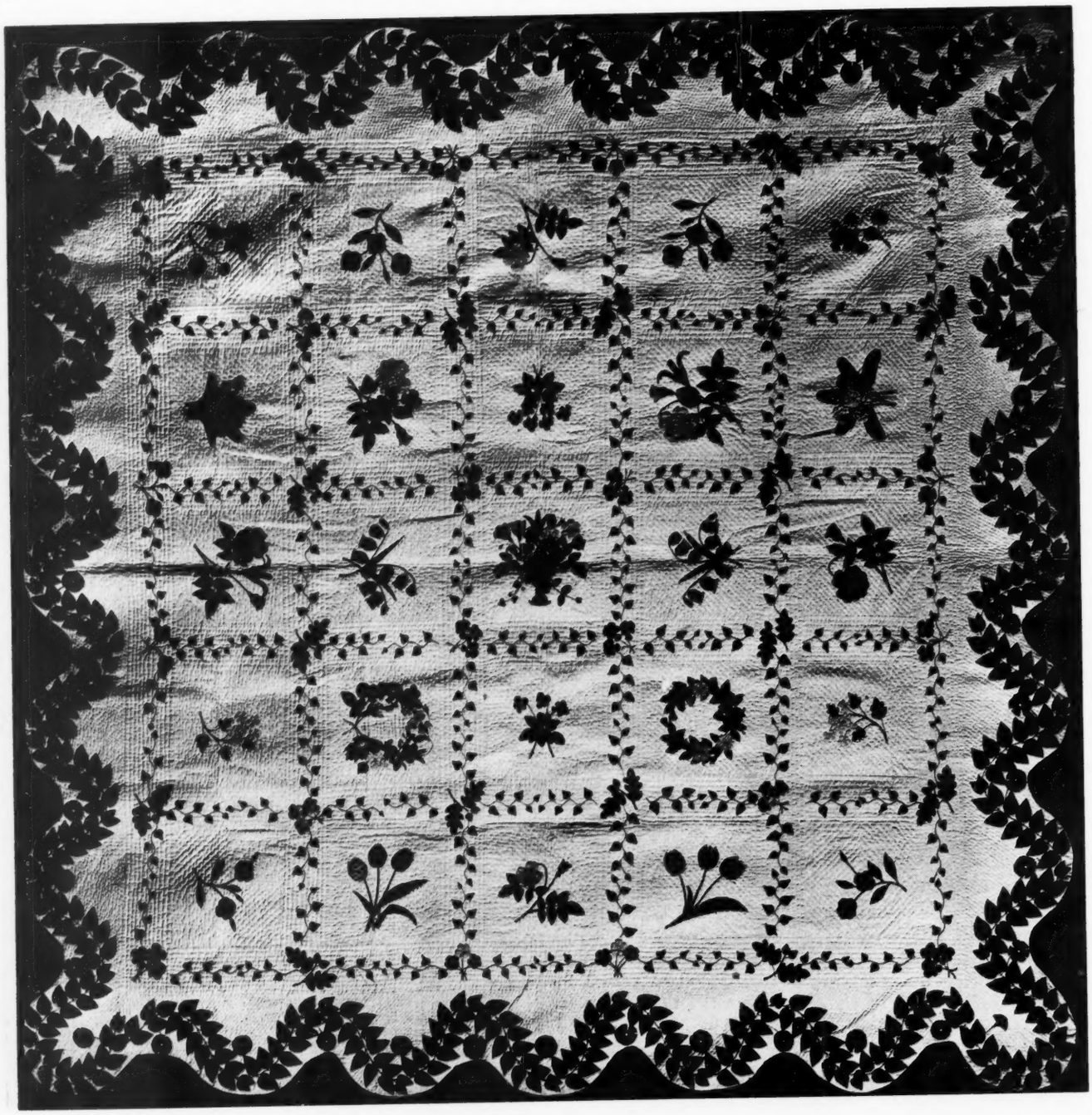


AN OHIO QUILT

(c. 1835)

An interesting combination of appliqué, embroidery, and quilting. The major pattern is appliquéd in a silhouette design of green calico on a white ground. The full-blown roses and the unfolding petals of the buds are shirred so as to appear in slight relief. Embroidery has been employed to delineate the slender stems. The geometrical arrangement of the sprays and the silhouette treatment seem to justify the date assigned above. Some fifteen years later, we find this same method in a somewhat coarsened form, in which not only the general arrangement but the individual figures are reduced to a geometrical formula.

Formerly in the collection of Rhea Mansfield Knittle



QUILT WITH APPLIQUÉ AND EMBROIDERY

(c. 1835)

Technically very similar to the quilt pictured on the previous page, except that many of the flower forms gain relief by stuffing instead of by shirring, and that their petals are outlined by stitching. Both quilts represent very high accomplishment in a technique which, for want of a better name, may be termed silhouette appliqué. The method seems to have followed closely upon appliqué work whose decorative forms were cut from block-printed chintzes and were stitched on a white ground, as shown in the first example of the trio here pictured.

From the collection of Mrs. W. M. Rochester

Cleopatra's Barge

By Willard Emerson Keyes

Note. — The publishing of this article, which crowds much information into a relatively brief compass, calls for many acknowledgments. The illustrations are, with a few exceptions, reproduced from photographs taken during the exhibition commemorating the hundredth anniversary of the building of *Cleopatra's Barge*, which was held at the Peabody Museum, Salem, Massachusetts, July 17 to September 30, 1916. Prints and permission to publish them were courteously supplied to Antiques by the Museum authorities. The authenticity of the various objects selected for illustration is vouched for by the most trustworthy authority on that topic, William C. Endicott of Boston, who very generously censored a number of photographs submitted to him. To Francis B. Crowninshield special thanks are due for his personal helpfulness in arranging for the photography of items in his possession and for placing his own carefully edited volume, *Cleopatra's Barge*, at the present author's disposal. — *The Editor.*

THE newspaper accounts of Charles Francis Adams, Secretary of the Navy in President Hoover's Cabinet, stress the fact that this able New Englander enjoys the unique distinction of being a direct descendant of two Presidents of the United States and great-grandson of Benjamin Williams Crowninshield, Secretary of the Navy in President Madison's administration. But they have failed to note that, while Mr. Adams has, in good measure, the qualities which, again and again, have given his family leadership in public affairs, it is through his mother's line, the Crowninshields, that he inherits his love of the sea and his skill as a sailor.

His great-grandfather Benjamin was one of six brothers, all of whom were thoroughly trained to be master mariners. Edward, the youngest, while serving as supercargo on his first voyage to the West Indies, was carried off by yellow fever in Guadaloupe at the age of fourteen. The other five all commanded ships before they were of voting age, and, during one year, all five were on the other side of the world together, trafficking with Chinese, Malays, and the savage tribes of the Fiji and Solomon Islands. In 1796 John brought from India to New York the first elephant ever seen in America. Jacob settled down as member of Congress from Salem, Massachusetts. In 1805 he declined appointment as Secretary of the Navy, but, nine years later, his elder brother, Benjamin, accepted the same position in the Presidential Cabinet, where he served until 1818.

Fig. 1 — Captain George Crowninshield
From a contemporary pencil sketch, showing the Captain in the somewhat spectacular apparel which he was wont to affect.
From the collection of William C. Endicott

But the truly picturesque figure among these brothers, the one who kept the family guessing and all Salem agog, was George — Captain George, as the town knew him. His first love and his last — he never married — was the sea. From what we can learn, he made few voyages to the Indies. The likelihood is that his services were financially more valuable at home than at sea. Very early in life he showed an extraordinary aptitude for the designing and rigging of ships; and we can well imagine that he was never so happy as when, in company with "Tyrey" Becket, the builder of his father's ships, he followed the creation of a vessel under that master's keen eye and capable hands. Through this apprenticeship George found his vocation. Now and then he would venture to suggest certain changes in a model's lines. He never took it for granted that a certain rig or spread of sail was the best possible one because tradition had declared it to be so. He was tireless in experimenting with the rake of masts, the set of spars, and in devising various kites in the way of balloon and studding sails.

It followed inevitably that Captain George should be vastly interested in swift, small craft, designed for pleasure cruising along shore. In 1801 Christopher Turner built for him the first American yacht, a two-master named the *Jefferson*. She met all Captain George's expectations as a fast sailer, showing her heels to all other craft between Provincetown and Gloucester. But Captain George did not use her merely for joy riding. Whenever a storm broke over Massachusetts Bay, he filled the *Jefferson* with stores and, placing an extra crew aboard, put to sea to give succor to vessels in distress. On three occasions he jumped overboard to rescue sailors in danger of drowning. At his own expense he moored buoys in Salem and Beverly harbors, set up beacons to guide incoming ships, built sea walls, and, in a thousand ways, showed himself a man of large public spirit, as well as of boundless energy.

When the outbreak of the War of 1812 put an end to the overseas activities of the Crowninshields, the family turned

to a revival of the privateering enterprises which had established their fortunes during the Revolution. War had hardly been declared when they sent forth the *Jefferson*, that yacht on which Captain George had spent so many hours at peace with all the world. The vessel made one cruise, captured three prizes, and was then withdrawn from naval service, probably because she could not carry men enough to make up prize crews.

To take her place, the Crowninshields fitted out the *America*, which Retire Becket had built, in 1803, for the firm's merchant service. She proved to be the fastest and luckiest vessel of her kind afloat, and, with the wind on her quarter — despite her weight of guns, stores, fittings, and crew — she was known to reel off thirteen knots an hour — only a knot less than the famous *Defender* made in her contests with the *Valkyrie III*, when stripped to racing trim. Whether as merchantman or privateer, the *America* was never outsailed. She made five cruises and took thirty-three prizes, which, with their cargoes, fetched at public sale more than $1,000,000.

The end of the war saw Captain George a rich man, determined to carry out a project that had long fascinated him, to build the most luxurious yacht ever dreamed of by a sober-minded American. She was to be no skimming dish, this yacht — but a seagoing vessel, capable of crossing the Atlantic, and of impressing the European mind with the wealth and importance of America in general, and of Captain George in particular.

Fig. 2 — CAPTAIN GEORGE'S BED (*1816*)
The illustration shows both the bed as it was exhibited in the Peabody Museum at Salem, and a detail of its foot section. The bed is painted, some of the decoration clearly showing evidence of Empire influence, though the structure accords with Sheraton tradition.
Loaned to the Peabody Museum by General Francis Henry Appleton

The decline in shipbuilding had left Retire Becket with idle time on his hands, and Captain George commissioned him to build the new vessel, giving his friend a free hand to create the finest and most seaworthy pleasure craft that ever slipped down the ways of an American shipyard. Months were spent in collecting the wood for her frame and interior fittings, and the Becket yard was busy with her all through the summer and early fall of 1816. While she was still on the stocks, her masts were stepped, her spars assembled, her rigging set, her sails dressed. Most of her embellishments had already been completed, and her furniture and lesser stores put aboard, so that, when she was launched, she was virtually ready to put to sea.

She was eighty-three feet long, and, in all her other dimensions, very similar to the *Mayflower* which defended the America cup in 1886. Her brigantine rig was supplemented by certain innovations of Captain George's own to take advantage of every capful of wind. Her bowsprit, like a man-of-war's, was half as long as the vessel herself. Her belaying pins were of solid brass, and some of the ropes that enclosed her quarter-deck were overlaid with velvet of various colors. Her starboard side was painted in horizontal stripes, the colors of the rainbow, her port side in a herringbone pattern of equally brilliant hues.

Her companionway opened into a saloon, nineteen by twenty feet, whose floor was laid with deep-piled carpet, woven expressly for the purpose. The furniture — chairs, buffet, tables, settees — was of mahogany inlaid with bird's-eye maple. The settees were each ten feet long, and had backs of an open pattern in which the figure of the lyre was repeated. Their seats were covered with crimson velvet edged with deep gold lace. Descriptive marine scenes were painted on the spandrels of the chairs. On the saloon walls hung two large circular mirrors, whose gilt frames, surmounted by eagles, supported gilt candle brackets. All the silver, glass, and linen in the vessel's chests and cupboards, like the furniture and carpets, had been made to order from special designs. Even her boxes for liquors were of mahogany. She had stateroom accommodation for six cabin passengers, the cabins for Captain George and the master having removable four-post bedsteads, with chintz-hung testers to match the bedcovers. The cost of the yacht's

building had been about $50,000, and her furnishings came to as much more, a goodly sum to spend, in those days, on a pleasure craft.

And to this sumptuous queen of ships, Captain George gave the name of *Cleopatra's Barge*. She did not perhaps rival the original barge of Cleopatra, so eloquently described by Enobarbus, but it must be remembered that Captain George was a Democrat, to whom royal pomp and circumstance should have been repugnant.

The departure of the yacht for Europe had been set for Christmas time, but there were vexatious delays, the winter set in early and severe, and sailing was postponed until the spring. Meanwhile the *Barge* was visited by thousands from near and far; she was the scene of gay parties, the guests trooping to her over the ice by moonlight. Commodore Bainbridge and Captain Hull of the Navy came up from Boston to inspect her, and the former declared that, though he had seen all the sights of Europe, there was nothing like her in existence.

For his sailing master, Captain George had chosen his cousin, Captain Benjamin Crowninshield, and he invited that gentleman's son, "young Ben," or "Philosopher Ben," as he was commonly known in the family, to be one of his guests on the cruise. From all accounts, this person was as dissimilar from his host as could well be imagined — a truculent, egotistical character, full of extreme prejudices. Apparently he was no favorite with his relatives, who wondered that George should select him for the close companionship of a voyage. It is probable, however, that Philosopher Ben, being what old Simon Cameron of Pennsylvania used to describe as "one of them damned literary fellers," was expected to keep a chronicle of the cruise. It turned out, eventually, that his fatal gift for philosophizing quite got the better of his powers of narration, and while his story of the voyage, which began March 30, 1817, has some fairly good passages, it is marred by long dissertations on the ways of God to man. Ben's disagreeable temper kept him from joining the other passengers on many of their side trips, so that there are many gaps in his story. He does tell us of the visit to Elba, the scene of Napoleon's first exile; but when, later, Captain George and others of the yacht's party went up from Civita Vecchia to Rome to present letters of introduction to Madame Bonaparte and her daughters, Philosopher Ben remained behind, and we have only the most meagre references to the occurrences of that memorable week. We know only that Captain George returned to the yacht with gifts from the Bonapartes — keepsakes which, with those collected at Elba, are for the most part preserved by members of the Crowninshield family. The only one that seems to have vanished is a lock of Napoleon's hair, which the Princess Pauline gave to Captain George, declaring that she had cut it off with her own hands.

There had been some thought of continuing the cruise to Constantinople, and so into the Black Sea, but for some reason, immediately following the visit to Rome, the yacht put to sea and turned towards home. At Gibraltar she dropped Philosopher Ben, whose surly temper had become so

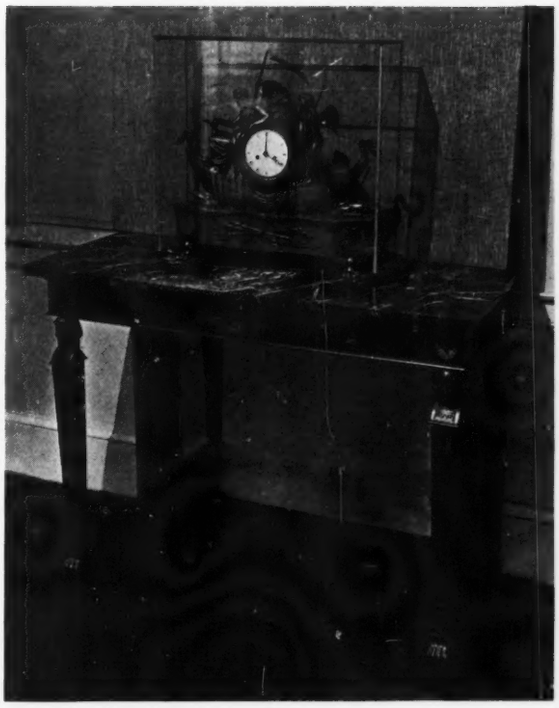


Fig. 3 — PIER TABLE FROM *Cleopatra's Barge* (*1816*)
So specifically a piece of French Empire furniture, and so different from the settees, as to suggest that it was acquired by Captain Crowninshield while his yacht was in French waters. *From the collection of G. Harrison Mifflin.* The clock, by Charles Rolland of Marseilles, originally owned by Benjamin Williams Crowninshield, was not used on the *Barge*. *From the collection of Joseph Warren*

Fig. 4 — CHEST OF DRAWERS FROM *Cleopatra's Barge* (*c. 1780–1790*)
One of the most delightful pieces of New England furniture of its type. A late expression of an early style, and probably to be credited to William King of Salem, concerning whom see ANTIQUES for September, 1927. It must have been made originally for some other and earlier purpose than equipping the *Barge*. *From the collection of Mrs. William L. Montgomery*

Fig. 5 — PITCHER FROM *Cleopatra's Barge* (*1816*)
A handsome example of Chinese Lowestoft, with its green and gold Empire borders quite up to the correct minute in style.
From the collection of Edward A. Crowninshield

soured that there was no living with him. A few hours after he had departed, the yacht weighed anchor, passed through the Straits, and set her course for Salem, where she finished her remarkable voyage October 3, 1817.

The career of *Cleopatra's Barge* was as brief as it was glorious. Within a month after she had been warped into her berth in Salem, and Captain George had completed all his preparations for making her his permanent home, that gallant gentleman was carried off by a stroke. The yacht was dismantled, her furniture dispersed, and she was sold for a song. For a time she was used as a trading vessel, chiefly between Boston and Charleston, South Carolina. In 1820 she was taken round Cape Horn, and, making Honolulu, was visited by King Kamehameha II, who, after some negotiation, purchased her, agreeing to pay the price in sandalwood. She was renamed *Haaheo o Hawaii*, or *Pride of Hawaii*, and for three years enjoyed the distinction of being a royal yacht. Then, on a trip among the islands, she struck a reef off Kauai, and gradually slipped off into deep water, where she lies today, with her bright brass belaying pins and the ingenious capstan and steering gear, which were the pride of her first owner and navigator, grown green with the corrosion of the sea, and her once luxurious cabins deep with sand and forested with submarine growths, within whose verdure lurk strange denizens of the tropic deeps.

Fig. 6 — SPODE CUPS FROM *Cleopatra's Barge* (*1816*)
This Spode design was relatively new in 1816, and was probably selected as representing the latest obtainable fashion in English porcelain.
From the collection of Francis B. Crowninshield

ADDENDA

a. Captain George's shore activities were hardly less strenuous than those he pursued at sea. He was an ardent volunteer fireman, and more than one family in Salem owed their lives to his reckless daring in carrying them from burning buildings. On the Sunday morning when the *Constitution* was chased into Marblehead harbor by two British ships, Captain George, impatient to get down to the scene and lend his assistance in defending the place, leaped astride a cannon as the only mount in sight, and was borne in hot haste to the reënforcement of the Marblehead battery.

When the *Chesapeake* was beaten by the *Shannon* and was carried off to Halifax with her dying commander, Lawrence, whose last words, "Don't give up the ship!" won him immortality in the hour of defeat, Captain George at once chartered a brig at his own expense, and, with a company of Salem sea captains, sailed for Halifax under flag of truce, and brought back the bodies of Lawrence and his lieutenant, Augustus Ludlow. The old seaport saw the funeral column pass through its crowded, silent streets, and the heroes found a temporary resting place in the Crowninshield family lot.

And there are stories of Captain George's private benefactions. At the beginning of every winter he made a distribution of wood to the poor of the town; he took children riding in his curricle or for a sail down the harbor in the *Jefferson*. And yet, one entry in the record makes us suspect that in some ways he was either queer or close. Writing to her husband of a farewell call the Captain had paid her just before he sailed for Europe, his sister-in-law, Mary Crowninshield, remarks: "He did not offer to get us any pretty things, and I did not ask him." But perhaps the lady herself was somewhat at fault.

b. Curiously enough, with all his impetuous valor and kindness of heart, there was a marked strain of dandyism in Captain George's composition. Probably no other man in New England set so much store by his attire. He was the

Fig. 7 — MAHOGANY LIQUOR CASE FROM *Cleopatra's Barge*
Contains six large and six small bottles, two large glasses and two small glasses, all decorated with gilded engraving.
From the collection of Francis B. Crowninshield

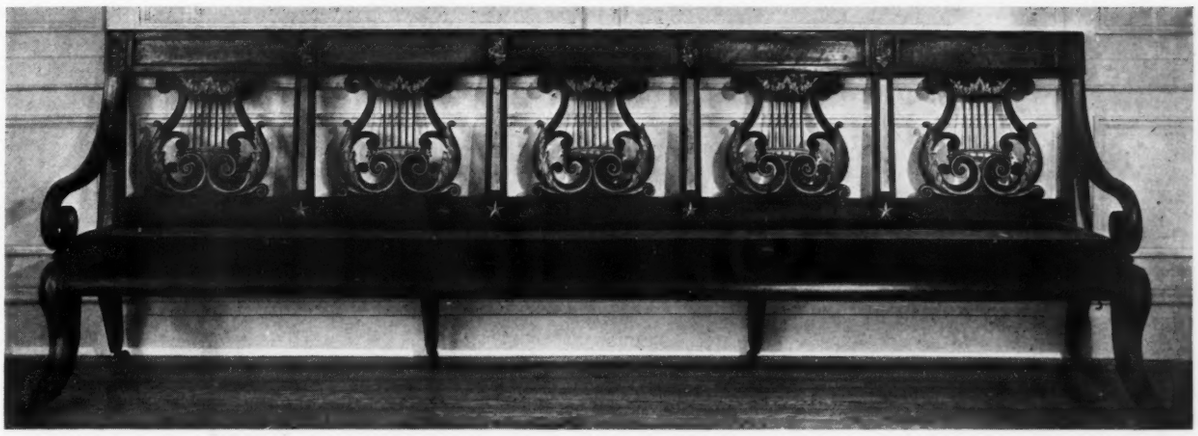


Fig. 8 — MAHOGANY AND MAPLE SETTEE (*1816*)
One of a pair, specially designed and built for the *Barge*. This heavy but opulent piece of furniture, with its maple panels, gilt-bronze appliqués, and ornately painted foliations on its lyre backs, is so distinctively and unmistakably of the *Barge* as to suggest that matching pieces in the way of tables and chairs must have been made, and may somewhere still survive, unless they passed with the vessel at the time of her transfer.
From the collection of Francis B. Crowninshield

very American counterpart of his English contemporary, Beau Brummell. His coats were marvels in the texture and dye of their cloth, their trimmings, and buttons. They were what we now call, though not so accurately, "exclusive" in style. They were made for Captain George alone, and woe to the tailor who should dare to copy one for an upstart pretender to fashion. His waistcoats, of which he often wore two at once, "defied competition." Solomon himself would have been hard pressed to match them.

His shirts and neckcloths were of sheerest lawn. For formal occasions he appeared in knee breeches, fastened at the knee with silver buckles. His stockings were of silk, and his pumps were adorned with silver buckles. For ordinary wear he donned smallclothes, fitting the calf tightly from knee to ankle, and Hessian boots with gold tassels. His hair was powdered and gathered in a loose queue, which, as the contemporary sketch of him shows, was highly becoming, especially when topped with a huge bell-crowned beaver hat (*Fig. 1*). Thus attired, he drove through the streets of Salem, high on the seat of a canary-colored curricle, exciting as much attention as a turnout of the militia.

c. Among the stores of the *Cleopatra's Barge* was a barrel of mincemeat, the contribution of a relative. Presently there came a bill for $160, which made even Captain George wince a little. But after taking one whiff of the contents of the barrel — mincemeat in those wicked days was liberally laced with brandy — he paid the charge with no more words.

d. Captain George's first notion had been to name his yacht *Car of Concordia*, which, as his brother, the Secretary of the Navy, testily declared, was just like him: "He would get some foolish name that would be laughed at." Perhaps Captain George himself finally concluded that the name hardly suited a seagoing vessel, and, at the last minute, he changed it to *Cleopatra's Barge*, one which, to most minds, will seem only a trifling mitigation of the original infliction.

e. Captain George had always been an ardent Bonapartist. The decorations of the saloon of *Cleopatra's Barge*, and her furniture, showed the marked influence of the Empire style. The French visitors who came aboard the yacht at Marseilles noted these things, and drew their own conclusions. The Bonapartists appreciated the implied compliment; but the Bourbons began to ask themselves the object of this mysterious cruise in a yacht splendid enough for a Caligula. From that hour she was watched. Then came the visit to Elba, the interest of the Americans in everything associated with the place of the Emperor's first exile, their intimacy with the Emperor's former chamberlain and with the officer who had facilitated his escape to France, their subsequent pilgrimage to Rome to offer homage to Madame Mère, the mother of Napoleon, and his two sisters, the Princesses Pauline and Caroline. A rumor got abroad that the cruise to the Mediterranean had an ulterior object, no less than to gather information that would enable the yacht to take swift wing to St. Helena and assist in the escape of the Emperor to America. Four armed French ships were sent to keep close watch of the vessel while she lay in the harbor of Civita Vecchia. Suspicions of her intentions were intensified when it was learned that at Elba she had taken aboard, as guests, two French officers attached to the Bonapartist cause. Captain George returned from Rome, and was no sooner aboard the yacht than she weighed anchor and made all sail for Gibraltar. The fleetest of the Frenchmen at once set off in pursuit, but the yacht was too swift for her and soon left her hull-down on the eastern horizon.

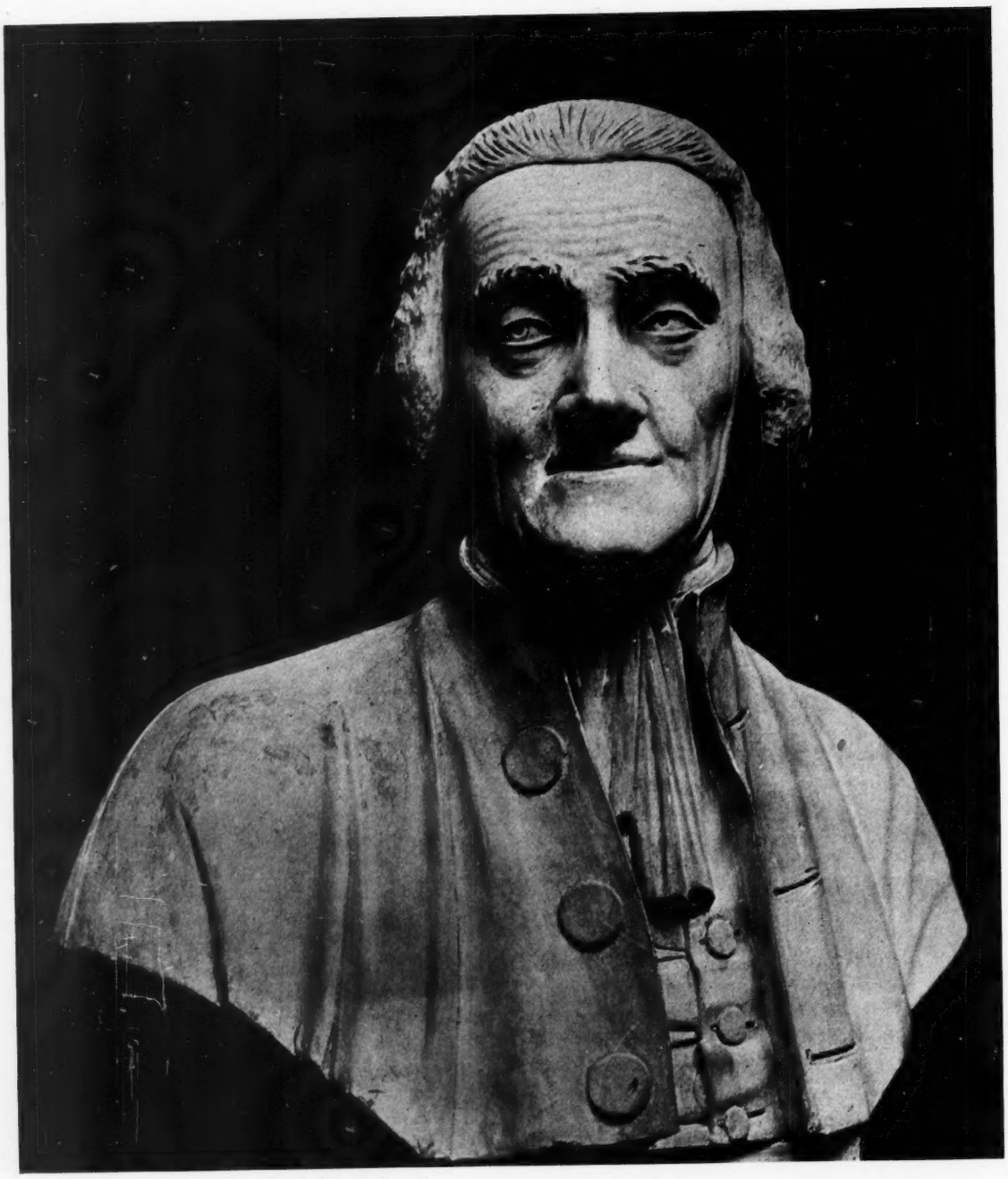


Fig. 1 — Bust in Wood of Joseph Wright (*1793*)
Carved by Wright's pupil William Rush. A strikingly vivid piece of portraiture, the earliest of its genre surviving in the United States.
Owned by the Pennsylvania Academy of Fine Arts

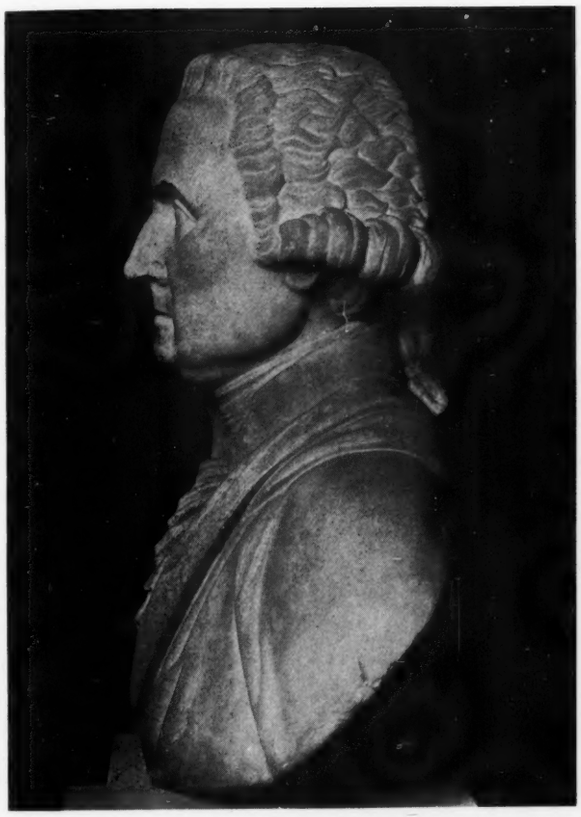


Fig. 2 — MARBLE BUST, SUPPOSED TO REPRESENT WASHINGTON (*early nineteenth century*)
Following the Joseph Wright type.
From Independence Hall, Philadelphia

Fig. 3 — ALABASTER BUST OF WASHINGTON
Following the Joseph Wright type.
From the collection of Francis P. Garvan. Photograph by courtesy of Russell W. Thorpe

Joseph Wright and His Portraits of Washington*

Sculpture

By FISKE KIMBALL
Director of the Pennsylvania Museum of Art

JOSEPH WRIGHT had hardly arrived in America, after his ten years' stay in Europe, when his own reputation, aided no doubt by his mother's fame and by Franklin's recommendation, was sufficient to secure him an official commission. Congress, sitting at Princeton, had voted, August 7, 1783, that an equestrian statue of Washington be erected, to be executed by "the best artist in Europe," and "that the Secretary of Congress transmit to the minister of the United States at the Court of Versailles, the best resemblance of General Washington that can be procured." Soon after Washington's arrival at Rocky Hill, August 23, the Secretary addressed him the following letter:

Princeton, August 28th, 1783.

Sir:

I have the pleasure of enclosing an Act of Congress for erecting an equestrian Statue in honor of your Excellency — The Bearer, Mr. Wright, is recommended to me as an Artist skilled in taking Busts, — & As I am anxious to execute in the best manner the part assigned to me in this agreeable business, I take the liberty of introducing him to you and requesting the favour of your Excellency to admit him to try his talents. I must also beg the favour of your assistance in giving the fittest description of the events which are to be the subject of the basso relievo —

With the greatest esteem & respect
I have the honor to be
Your Excellency's most obedt. &
most humble Servt.
Chas Thomson.[1]

Just what Thompson had in mind by "taking busts," and what he intended Wright to do, are not wholly clear. All this may not have been clear to Thompson. Perhaps he even expected a wax bust *à la* Patience. However, Wright, knowing the ultimate purpose of the task, evidently set to work to get "the best resemblance of General Washington that can be procured" by all the means in his power. The documents indicate that he attempted a life mask, and modeled from life a bust in clay, beside painting a bust or a half-length canvas in oils.

William Dunlap, who, as a youth, was familiar at headquarters in Rocky Hill, reports that Wright made a mold

* This is the second of two articles by Mr. Kimball on Joseph Wright's portraits of George Washington. The first of these, which discussed the artist's paintings and engravings, appeared in ANTIQUES for May, 1929. All notes and references in the present article are brought together on the final page.

from Washington's living face "to be sent to some European sculptor as a guide for a marble bust or statue"; and further says, "when the mask or mould was hardened, the artist took it off, but in his anxiety and trepidation . . . let it fall and it was dashed to pieces on the floor. Washington would not carry his desire to comply with the wishes of Congress so far as to undergo another prostration and the affair of a sculptured resemblance was deferred until Franklin brought out Houdon."[2] We shall see, nevertheless, that, unknown to Dunlap, Wright succeeded in delivering a sculptured bust to Congress before Houdon's coming out (a separate enterprise of the State of Virginia), but the matter of the mask was one which was more within the range of the historian's observation.

Fig. 4 — PLASTER MEDALLION OF WASHINGTON
By Joseph Wright.
Custis and Lee Families

Elkanah Watson, who had known Patience Wright in Paris, also relates that Wright made a life mask, although it is clear that, in writing his reminiscences some forty years after the event, he fell into some confusion. He had visited Mount Vernon, January 19, 1785,[3] and reports that Washington then said, "'Wright came to Mount Vernon with the singular request that I should permit him to take a model of my face, in plaster of Paris, to which I consented, with some reluctance. He oiled my features over; and, placing me flat upon my back, upon a cot, proceeded to daub my face with the plaster. Whilst in this ludicrous attitude, Mrs. Washington entered the room; and, seeing my face thus overspread with the plaster, involuntarily exclaimed. Her cry excited in me a disposition to smile, which gave my mouth a slight twist, or compression of the lips that is now observable in the bust which Wright afterward made.' These were nearly the words of Washington."[4]

Watson was right in at least one respect: Wright did complete one or more busts of Washington, as is evident both from the Washington papers and from those of Congress. Patience Wright wrote Washington from London, December 8, 1783:

> My friends write to me from America that "Joseph Wright (my son) has painted a likeness and also modelled a clay bust of General Washington which will be a very great honor to my family." I most heartily thank my God for sparing my life to see this happy day . . . You may have my most grateful thanks for your kind attention to my son in taking him into your Family to encourage his genii and giving him the pleasing opportunity of taking a Likeness that has I sincerely hope gave his country and your friends, Sir, satisfaction. I am impatient to have a copy of what he has done that I may have the honor of making a model from it in wax work, as it has been for some time the wish and desire of my heart to model a likeness of General Washington.[5]

In September of 1784, Wright sent a "bust," apparently of small size, as a present to the Washingtons, and had evidently been commissioned by Mrs. Washington to furnish a larger one, according to the following letter:

> Mount Vernon
> 30th January. 1785
>
> Sir:
>
> It has so happened that your card of Sept. 1st with the bust which accompanied it did not get to my hands until some time in the course of the last month and that a letter from your good mother, dated Dec. 8, 1783, only reached me the 12th of last December. For the first you will please to receive the united acknowledgments and thanks of Mrs. Washington and myself. The large one she prays may give you no uneasiness or hurry. Your convenience in the execution will be most agreeable to her wishes. In answer to the second I give you the trouble of forwarding the enclosed letter when you have occasion to write to England. Our best wishes attend you and I am etc.
>
> Go. Washington[6]

The enclosure to Mrs. Wright was written with the financial caution born of many disappointing experiences.

> . . . If the Bust which your Son has modelled of me, should reach your hands, and afford your celebrated Genii any employment, that can amuse Mrs. Wright, it must be an honor done me. . . .

By the first of the new year, Wright had completed a large bust for Congress, then sorely lacking in funds. Soon after, he sent to Thompson the following hitherto unpublished letters:

> Phil^{d}. Jan^{y} 20th .85
>
> Dear Sir:
>
> As you was kind enough to tell me to send in my Account, and you would interest yourself about it, I have enclosed it altho I have not setled the estimate farther than may be approved by you. The Charge I have made I hope will not be considered as extravagant, it being no more than what is always given in Europe for things of that kind, tho I believe it would hardly pay me for my trouble as a Labourer. — But as I cannot expect Congress to make me a return for any Misfortune or Accident I may be subject to I have made no mention of them. Your Politeness and Attention in this, as well as every part of your Conduct, will ever be considered with esteem, by
>
> Sir Your Most ob^{t} Serv^{t}
>
> At M^{r} Tim^{y} Mattocks — Joseph Wright
> Walnut near third Street

The United States
To Joseph Wright . . . Dr
Jany 20th
1785 To Modelling & Compleating
The Bust of His Excellency
Genrl Washington agreable to
order of Congress . . . . . 50 guineas [7]

Phila March 28th 85

Sir:

As I propose to leave Philadelphia in about a fortnight from this I conceive it proper to inform you, and likewise have your instructions respecting Genrl Washingtons Bust — for as I consider the Safety of the Carriage will in a great Measure depend on the Manner of its being Packed — I could wish to do it myself if agreable, before I leave the Place — Could you Sir, honour me with a line I should esteem it a particular favour.

As I did not hear from you respecting the Demand I made — I forbore writing least you should conceive me troublesome, and I knew your time was so much engrossed by the Publick that you had scarce time to think of Me — if you did, you would let me hear from you —

I am Sir with respect
your Most Obt Servt
Josh Wright [8]

At Timy Mattocks
Walnut near third street

On April 1, Thompson presented the matter to Congress:

The Secretary of Congress begs leave to report

That in pursuance of the act of the 7 Aug. 1783 he has caused the best resemblance of General Washington that could be procured to be taken for the purpose of making the statue voted by the said act. That this Resemblance is taken in a bust executed by Mr Joseph Wright of Philadelphia. That this Artist charges for his work the sum of fifty Guineas. That the bust being finished and Mr Wright being about to leave Philadelphia in a short time he wishes to have some orders to whom he shall deliver it or where he shall send it.

That the Secretary would, in pursuance of the aforesaid act have transmitted it to the Minister of the United States at the Court of Versailles, but that he wished measures to be previously taken for defraying the expense of the statue.

On April 6, Congress resolved to pay Wright's account, "two hundred thirty-three dollars & one-third of a dollar," and instructed the Secretary to cause the bust to be brought to New York to await the further orders of Congress.

From the price, we can scarcely conclude otherwise than that the bust made for Congress was of full size, in the round, probably in plaster. Its later history and present whereabouts, if it survives, are wholly unknown. Although Congress remained steadily in New York from 1785 until after the establishment of the new government under the Constitution, in 1789, no mention is made of the bust among the decorations of the new Federal Hall in the latter year.

Fig. 5 — Wax Medallion of Washington
By Joseph Wright.
Richardson and Smith Families

At Independence Hall is a bust in marble called a Washington (*Fig. 2*), which does not go back to other known types of Washington sculptures and may well be derived from Wright's work. From the treatment of the back, I judge it to be one of the busts which James Traquair, the Philadelphia stonecutter, multiplied about 1800, employing in the enterprise the services of Guiseppe Jardella (the sculptor brought over by Robert Morris) and John Dixey.[9] The profile, indeed, bears a striking resemblance to the Wright profile etching of 1790, and the hair is done as in that portrait, and not as in the portrait of 1783. In treatment it is closely allied to the bust of Wright himself by his pupil William Rush, who would doubtless have known the original and have been influenced by it (*Fig. 1*).

A small early bust of Washington, carved in alabaster (*Fig. 3*), also certainly to be referred to the Wright type, was recently found by Russell W. Thorpe and is in the collection of Francis P. Garvan. It seems to date subsequent to Wright's creation of his profile type of the 1790 etching.

An oval relief, in plaster, the size of life, with Washington's head in profile, encircled by a laurel wreath (*Fig. 4*), has descended from Washington through the Custis and Lee families, in which it has passed as "a half-bust by Houdon, after the manner of the antique."[10] No other grounds exist for supposing it to be by Houdon. There is, on the contrary, excellent reason for recognizing it as Wright's. It is substantially identical in design with an oval wax medallion inscribed *J. Wright, fecit*, which descended from Thomas Richardson of Newport, Rhode Island, to his grandson, Benjamin G. Smith of Germantown, Pennsylvania (*Fig. 5*). The latter has the additional note, *General Washington, by Mr. Wright of Philadelphia, for T. R.*[11] In view of Custis' calling his relief a half-bust, and of the loose use of artistic terms by the Americans of the time, it is possible that the plaster relief is the very "bust" which Washington wrote of receiving from Wright

Fig. 6 — WAX MEDALLION OF WASHINGTON
After Joseph Wright's profile etching of 1790.
From the collection of the late Richard Henry Harte. Photograph by courtesy of National Museum, Independence Hall

Fig. 7 — WEDGWOOD MEDALLION OF WASHINGTON
After Joseph Wright. A free interpretation, yet obviously related to Wright's etched profile.
From the collection of R. T. H. Halsey

in 1784. It is also possible that this is the "large one" then making for Mrs. Washington, if that article was ever delivered, and that the gift of 1784 was a smaller medallion. A derivation of this laureate type of Wright's appears in the wreathed profile of Washington by St. Memin, who began engraving the year after Wright's death (*1793*).

We must also consider whether or not certain wax profiles of Washington, belonging to a second type, likewise in an oval medallion, but corresponding to the etched profile of 1790, were the work of Joseph Wright. Existing medallions of this type, the most prized of the American waxes, have traditionally been attributed to Patience Wright, more celebrated than her son for work in wax. But alas for tradition, whoever may have been the author of these waxes, it was not Mistress Patience. From all other evidence, and from the age of the subject as portrayed, we must conclude that Joseph Wright did not create the "type of 1790" very long before that year; whereas his mother died, March 23, 1786.[12] Indeed, Patience Wright's letter to Jefferson, August 16, 1785, makes clear that, at least until within a few months of her death, she had never seen any of her son's portraits of Washington.

The two finest of these medallions are those which descended from Paul Beck to the late Richard Henry Harte of Philadelphia (*Fig. 6*),[13] and from Oliver Wolcott, Jr., through George Gibbs,[14] to Mrs. J. West Roosevelt.[15] Each of these, measuring nine and one-half by six and one-quarter inches, shows epaulettes with four-pointed stars. Three smaller copies of this type, inferior in modeling, were made by Daniel Bowen.[16] Elias Dexter, according to Gibbs, had a photograph of one in which the stars have five points. A medallion of the same type, which had been in the family of George Homer since about 1800, was exhibited by Melvin Lord at the meeting of the Massachusetts Historical Society, February 12, 1874.[17]

A comparison of these wax medallions with the laureate example signed by Joseph Wright, and with the artist's etched profile, seems to supply sufficient evidence that the former are not by our artist's hand. In them, the folds at the back of the jaw, so prominent in most of Wright's portraits of Washington, are greatly modified. The hair falls in curls at the sides, whereas, in the etching as well as in the McKean portrait, it is drawn straight back. The name of Wright's sister Elizabeth, Mrs. Ebenezer Platt, who also made waxes after 1787, suggests itself as that of one possible author.

Other plastic representations of Washington which derive from Wright's profile of 1790 are a Wedgwood medallion (*Fig. 7*),[18] and an agate seal cut in England for Major Joseph Hiller, from his son's copy of the etching.[19] The "Manly medal" of March, 1790, the first Washington medal struck in the country, has on its obverse a crude derivative of the Wright etching,[20] which some others follow.[21] The most ambitious sculptured derivative is Samuel McIntire's large relief in wood (*Fig. 8*), executed in 1801, and preserved by the Essex Institute.[22]

Not only McIntire, but William Rush of Philadelphia, the famous carver in wood, whose career began even earlier, was indebted to Joseph Wright. According to Dunlap, it was Wright who taught the latter to model.

Fig. 8 — Carved Wood Profile of Washington
By Samuel McIntire, after Hiller's copy of Joseph Wright's profile etching of 1790.
From the Essex Institute, Salem

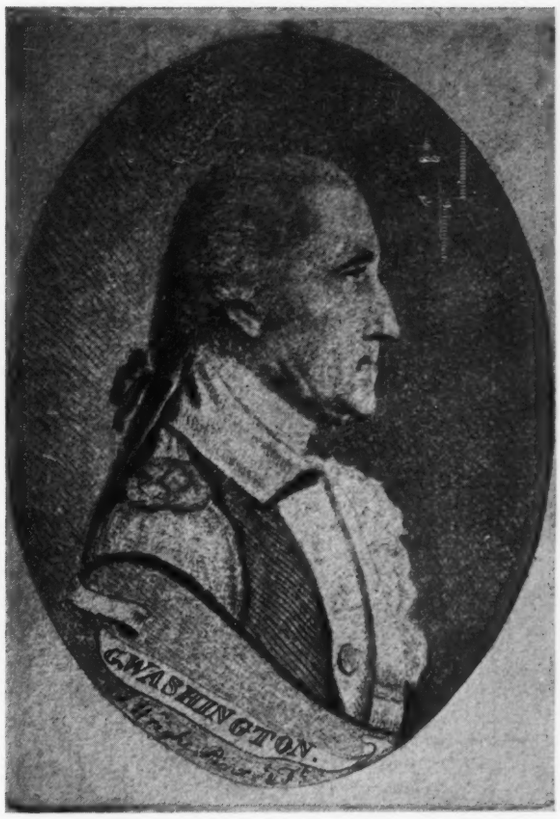


Fig. 9 — Wright's Etching of Washington (*1790*)
The basis for many Washington portraits by many different engravers and sculptors, both at home and abroad. See Antiques for May, 1929, pages 381 and 382.

His bust of Wright at the Pennsylvania Academy of the Fine Arts (*Fig. 1*), a sober and meritorious work, must have been executed by 1793, and therefore stands as the earliest surviving American work of its kind. It is remarkable that Wright's influence should thus have been exercised, in different ways, on each of the two men, who, after him, were the American pioneers in figure sculpture. It is scarcely fanciful to call Joseph Wright the father of American sculpture. Freed from their imitations, his assured works, such as the Powel, Jefferson, and McKean portraits, the profile etching, and the laureate head, give us a fairer and higher idea of the artist's powers than has hitherto prevailed. Though overshadowed, before his early death, by the dazzling achievement of Houdon, and after it by the immense success of Stuart, Joseph Wright yet produced portraits of which it is sufficient praise to say that they stand with the work of Houdon and of Stuart as the most faithful records of the face of Washington.

Notes and References

[1] *Letters to Washington*, 64, p. 116, quoted by V. L. Collins in *The Continental Congress at Princeton*, 1908, pp. 111, 112.

[2] William Dunlap, *History of the Arts of Design in the United States*, 1918 edition, Vol. II, pp. 371, 372.

[3] *The Diaries of George Washington* (1748–1799), edited by John C. Fitzpatrick, 1925.

[4] Elkanah Watson, *Men and Times of the Revolution*, 1856, p. 139. Watson composed his memoirs chiefly in 1821.

[5] *Washington Papers*, Library of Congress, quoted by Charles Henry Hart in *The Connoisseur*, Vol. XIX, 1907, p. 22.

[6] *Washington Papers*, quoted by Hart in the *Pennsylvania Magazine of History and Biography*, Vol. XXXII, 1908.

Original in the British Museum, first published in full in Sir H. Ellis' *Original Letters Illustrative of English History*, 3d series, 1846, Vol. IV, p. 393; reprinted in *The Historical Magazine*, New York, Vol. VII, 1863, p. 65; republished by Hart, from the original, in *The Connoisseur*, Vol. XIX, 1907, p. 22, and by E. Alfred Jones, in *Art in America*, Vol. X, 1921, p. 38.

[7] *Papers of the Continental Congress*, 19, Vol. VI, p. 479.

[8] *Ibid.*, p. 475.

[9] Charles Henry Hart and Edward Biddle, *Jean Antoine Houdon*, 1911, p. 98.

[10] George Washington Parke Custis, *Recollections and Private Memoirs of Washington*, 1860, pp. 516–531. Custis' error is easily intelligible, as he was but three years of age when Wright made this portrait, and a year older at the time of Houdon's visit.

[11] It was known to Lossing, Baker, and Johnston, from the latter of whom our illustration is taken, and was shown for a time at the Pennsylvania Historical Society. Another wax profile of Washington attributed to Joseph Wright, then the property of Mrs. Francis Livingston Glover of New York, shown in the Loan Exhibition at the time of the centennial of the inauguration of Washington, 1889, but not described or reproduced in the memorial volume, may be of this type.

[12] *Political Magazine*, March, 1786, p. 241, cited by Hart in *The Connoisseur*, Vol. XIX, 1907, p. 18. Some particulars are given in the *New York Gazeteer*, May 19, 1786, cited by W. Kelby in *Notes on American Artists*, 1922, p. 29.

[13] Photographs of this were circulated in 1865 with a certificate that it was "modelled from Life . . . by Mrs. Wright . . . presented by herself to the late Paul Beck, Esq." In spite of Hart's correcting the obvious error in respect to its being a life portrait, since Patience Wright left America a score of years too early, he and all subsequent writers have retained the attribution to her.

[14] *The Historical Magazine*, Vol. VIII, 1864, pp. 50, 51.

[15] Reproduced in Antiques for February, 1924, where it was attributed to Patience Wright.

[16] Alexander J. Wall in the New York Historical Society *Bulletin*, Vol. VIII, 1925, pp. 13–17.

[17] Massachusetts Historical Society *Proceedings*, Vol. XIII, 1875, p. 254.

[18] R. T. H. Halsey in *Art in America*, Vol. IV, 1916, p. 232.

[19] Charles Henry Hart in *Essex Institute Historical Collections*, Vol. XLIII, 1907, pp. 1–7.

[20] Heliogravure in Elizabeth Bryant Johnston's *Original Portraits of Washington*, 1882, plate 32.

[21] Baker, *Medallic Portraits of Washington*, 1885, p. 41.

[22] Fiske Kimball in *Art in America*, Vol. XII, 1924, pp. 38–40.

Fig. 1 — WOODEN TRENCHERS
a and *d* represent the Mediæval trencher type with a central depression for food and a corner depression for salt; *c* (*c. 1650*) pictures an intermediate round type; and *b* (*c. 1700*), a full-fledged plate whose form is similar to that of pewter pieces.
From the collection of Oliver Baker

The Evolution of the Trencher

By HOWARD HERSCHEL COTTERELL, F.R. HIST. S.

IN THE days of primitive man, we may surmise, nothing corresponding to our present-day plates and dishes existed. Food was eaten raw from the hand, or snatched by greedy fingers from the common cooking pot. But, as to the time when man first succumbed to more refining influences and began to insist on individual servings of his provender, I think no positive evidence can be adduced.

That plates and dishes were used by the Romans is evidenced by the many third- and fourth-century examples in pewter which have come to light during excavating operations on the sites of Roman settlements in England, and which differ only in minor details from those in use well over a thousand years later. But these Roman examples must be regarded as the appurtenances of Cæsars, governors, senators, and others in high places, rather than of their ancillary legionaries, who, it would seem, must have been content with pottery or wood — or nothing at all. Be that as it may, it is known that, from the early Middle Ages, wood (or, as it is technically known, *treen*) and pewter were the principal materials from which such plates were fashioned.

Few specimens of early treen plates have survived to our time. They were cheap, and they quickly became so worn away, by the constant process of cleaning by scraping, as to be useless. Worn treen plates were thrown away or burned, and others were hewn out to take their places. This method of cleaning by scraping is alluded to by Shakespeare in *The Tempest*, where he puts these words into the mouth of Caliban:

> No more dams I'll make for fish;
> Nor fetch firing at requiring
> Nor scrape trencher nor wash dish.

THE MEANING OF TRENCHER

Lecturing in London, before the Royal Society of Arts, May 17, 1904, the late Sir Arthur Lasenby Liberty quoted Viollet-le-Duc on the subject of early table fitments as follows:

In mediæval days, pewter was the material in universal use for the tables and sideboards of the middle and upper classes, silver plate appearing only in the Royal Palaces and in the dwellings of the highest Nobles, and probably in very limited quantities, at the upper table on the dais. The peasant and the artizan, it will be remembered, used dishes and platters of wood, or as it was called, *treen*, whence . . . comes our word *trencher*.

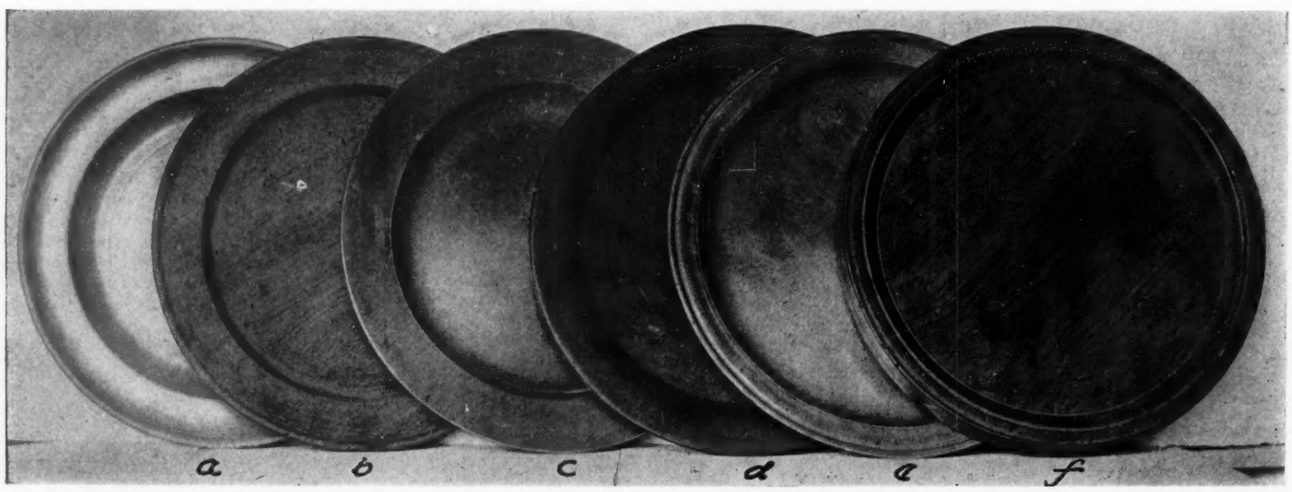


Fig. 2 — WOOD AND PEWTER SPECIMENS
a (*c. 1720*), *c* (*c. 1750*), and *e* (*c. 1675*) are of pewter; the others are of wood. The similarity of patterns in the two materials is strikingly apparent.
From the collection of Walter Churcher

Though I agree with the earlier part of this quotation, I find myself wholly unable to subscribe to the concluding remark. Halliwell, in his *Dictionary of Archaic Words*, as well as Annandale, and Webster, defines *trencher* as *a wooden plate or platter*, and as derived from the same root as the French verb *trancher* (to cut); Murray cites its use as early as the thirteenth century with the meaning of "a flat piece of wood on which meat was served and *cut*." Instead, therefore, of the word *trencher* being derived from *treen*, it is made of treen, the latter being a generic term, embracing all manner of things made from wood.

Fig. 3 — Pewter Trenchers
That at the left shows a flat rectangular sheet of pewter with a protective rim (*c. 1500*). *Size: 5½ by 6¼ inches. From the Gemeente Museum, The Hague.*
The trencher at the right is of Hungarian origin, rectangular in form, and with a circular depression in the centre (*dated 1607*). *From the National Museum, Budapest*

THE EARLIEST FORMS OF TRENCHER

It may be accepted as a fact that the earliest plates of the Middle Ages were quite flat — either plain squares of wood or small square sheets of pewter — and that the development of a depression was the obvious outcome of their use for softer and more sloppy stewed foods.

The treen age preceded that of pewter; but, for many years, the two materials were in use side by side; and, broadly speaking, in almost identical plate forms. Thus, in Figure 1, are shown four examples of treen trenchers in various stages of evolution; and, in later illustrations, I give very similar examples in pewter.

Figure 1*d* illustrates what may well be the Mediæval trencher type, in which may still be seen the shallow central depression and the remains of a smaller one in the top left-hand corner for salt or other condiment. Following this in point of age is *a*, from which we may glean some idea of the appearance of the earlier one when new. Both examples measure five and one-quarter inches across.

Figure 1 *c* and *b*, in the order named, show the transition to the round types as they appeared about 1650 and 1700 respectively, their sizes being seven inches and six and one-half inches in diameter.

Figure 2 shows another interesting series. Items *a*, *c*, and *e* are of pewter; while *b*, *d*, and *f* are of treen. This method of showing them affords us a wonderfully simple and profitable way of comparing similar articles in the two materials. The approximate dates of the pewter pieces are *1720*, *1750*, and *1675*, left to right.

The *bonnes bouches* of the pewter series, however, are to be seen in the two extremely rare and interesting examples shown in Figure 3. The first one, which is unique, is quite flat except for the plain inverted *U* section beading which runs around its outer edge. This magnificent relic is in the Gemeente Museum at the Hague, and is reproduced by courtesy of Conservator H. C. Gallois. It will be noted that this piece still retains traces of the heavy black scale which, at one time, must have covered its surface, and which bears testimony to its age. An early *rose and crown* mark will be seen at the top between the initials of the maker's name. The date of this pewter trencher is about 1500; and its size, five and one-half by six and one-quarter inches.

In the right-hand example of Figure 3, we have a further step in the evolution of the rectangular type, dated *1607*, and with the added feature of the central depression. This treasure, of Hungarian origin, is in the National Museum at Budapest, by the courtesy of whose director, Elemér von Varju, it is here reproduced. An indistinct maker's mark appears on the back, possibly a castle, accompanied by another one with the initials *H. Z.* surmounting two tiny shields of arms. Ecclesiastical arms are engraved on the front.

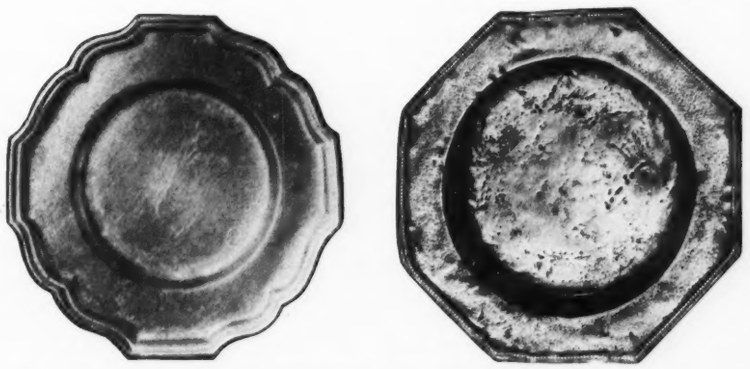


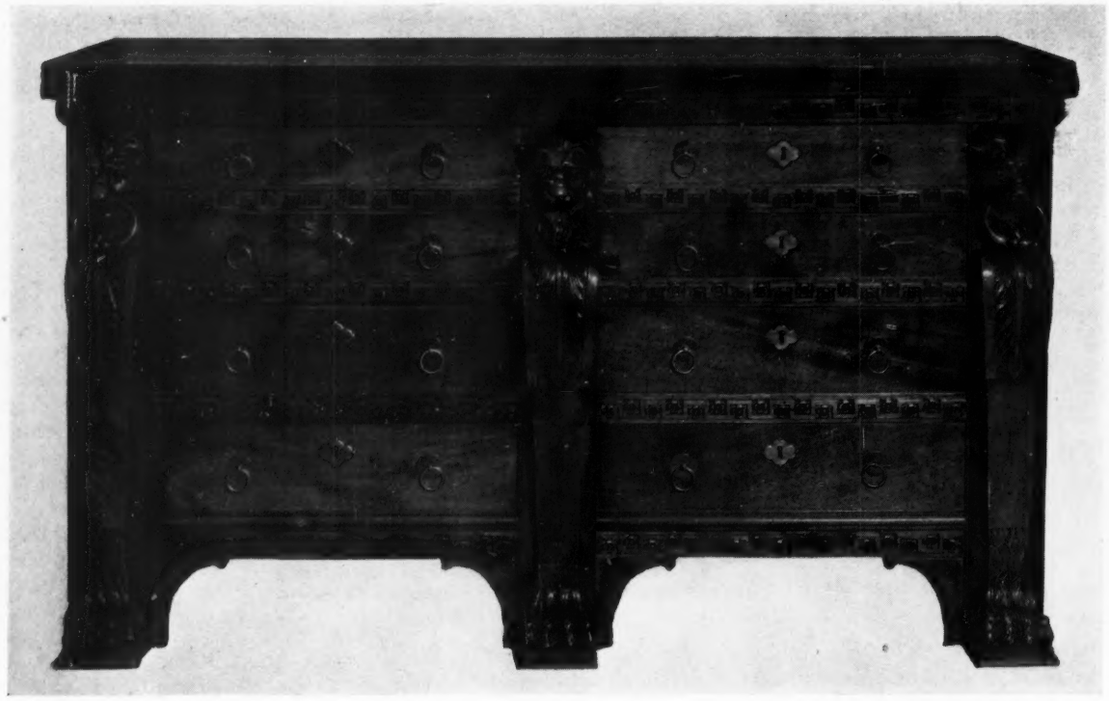
Fig. 4 — Modifications of the Rectangular Form (*eighteenth century*)
The plate at the left is by Sebaldus Rupprecht of Augsburg (*c. 1720*), and is in the Vetter collection; that at the right, by Richard Pitt of London (*c. 1755*), is in the Carvick Webster collection. At the periods indicated, circular plates were in general use. Reminiscences of the rectangular form in these two examples illustrated suggest a late outcropping of an ancient tradition.

So, we have rectangular examples in treen and in pewter, and three types of round ones in each material, covering roughly all the usual varieties.

To trace the matter to its conclusion, and to demonstrate the conservatism of the pewterer, who would seem to have kept constantly in mind the earlier idea of a square, we find, in the two examples given in Figure 4, an unconscious harking back to it, and a sure indication that the old love was never entirely subdued. After all, these two final examples are but squares either with the corners clipped away, or else giving place to a corner made up of curved lines. The left-hand engraving illustrates the work of the famous Sebaldus Rupprecht of Augsburg (*c. 1720*), whilst the other pictures a plate made by Richard Pitt, a well-known pewterer of London (*c. 1755*).

THE END OF THE STORY

It has been said that, in America, the use of treen trenchers was continued until the Revolution. Even in the royal household of England it was not discontinued until the latter half of the seventeenth century. And to this day such trenchers are (or were until quite recently) in use in one of the great English public schools, Winchester; and examples may be seen in the Museum at Reading and in the Town Hall at Abingdon, both in Berkshire. Robert M. Vetter tells me that, on the Continent, meat is still frequently served on wooden platters or dishes, either on the sideboard or in the kitchen, though, of course, such platters are larger than those from which food was actually consumed.



MAHOGANY WRITING TABLE (*1730–1740*)

Showing the type of furniture fashionable at the beginning of Chippendale's career. It is distinctly architectural in character. The lion-headed terms framing the ends of the table pull out to support the folding top. This term motive appears to have been popular at the time and later. See Brackett's *Thomas Chippendale*, Plates IX and XXXVI; Macquoid and Edwards' *Dictionary of English Furniture*, Vol. III, pp. 234 and 239.

MAHOGANY COMMODE (*c. 1755*)

One of the most famous items of furniture among those generally accepted as from Chippendale's own shop. Originally made for Captain Townshend, M. P., of Rainham Hall, in Norfolk. The design upon which it is based occurs in Plate XLIV of the first edition of the *Director*. Built of very heavy mahogany with drawer interiors of oak. *From the collection of William Randolph Hearst*

An Exhibition of English Chippendale

By The Editor

IT IS a significant circumstance that, within the single year just past, the United States should have produced the most searching and conclusive study yet made of the authorship of Chippendale's designs (Kimball and Donnell's *The Creators of the Chippendale Style*, published in the Metropolitan Museum *Studies*) and then, through a recent loan exhibition at Frank Partridge's, have revealed hither-seas ownership of a number of the most distinguished extant specimens of eighteenth-century English furniture exemplifying the Chippendale mode. Clearly American scholarship is keeping pace with American powers of material acquisition.

One of the remarkable features of the exhibition above alluded to was the wide range of illustration achieved with a limited number of examples — slightly less than fifty in all. Something there was to demonstrate every phase of Chippendale evolution, from the somewhat architectural mode of the 1740's to the Classicism of the closing years of the century. The majority of items, however, were representative of the period 1750–1765, during which Chippendale's most obviously characteristic and influential work was accomplished. And of this group — indeed of the exhibition as a whole — the famous Rainham commode, loaned by William Randolph Hearst, must be reckoned the touchstone piece — something to be examined and reëxamined not only as prototypical, in many details, of the creations of a full generation of emulative craftsmen in England and America, but as brilliantly illustrative of the English method of translating French cast ormolu mounts and appliqués into terms of carved wood. Here, further, is authenticated Chippendale design at the height of its influence, and the almost certain workmanship of Chippendale's own shop.

Associated with this commode in lavishness of ornament and bold relief of carving are an armchair rescued from the old House of Lords, and a massive mahogany pedestal canopied in a sculptured mélange of water plants, aquatic monsters, masks, scrolls, and floral motives.

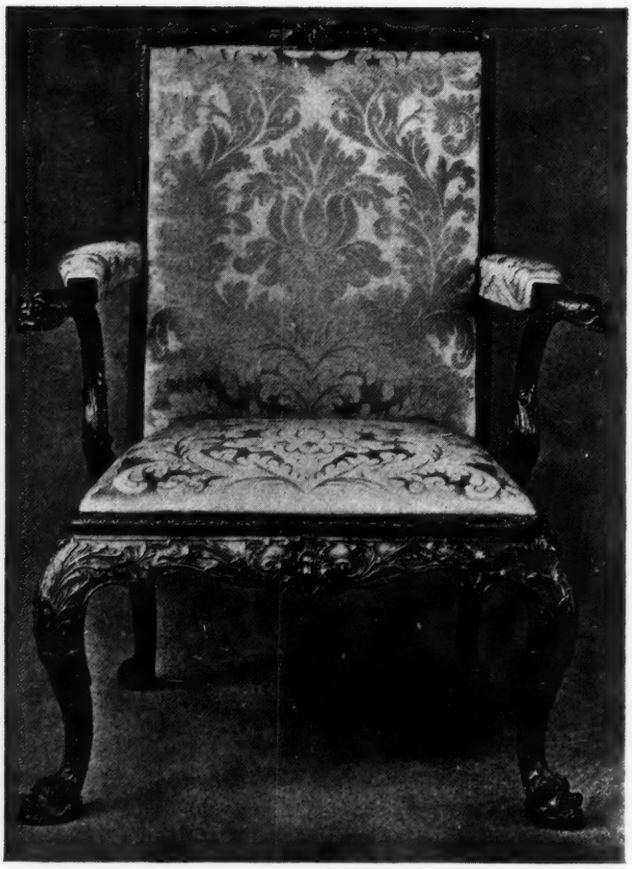
Such *tours de force* of design and cabinetmaking are foreign to the average American conception of the Chippendale style. At first sight, they are almost bewildering in their variety of forms, richness of decoration, and sturdy massiveness of construction and ornament. Yet a little study presently reveals that, fundamentally, they are much the kind of thing which the cabinetmakers of Philadelphia would like to have produced, and — if we may trust the evidence of the famous sample chairs and the Cadwalader table — would have been glad to prove that they could at least approximate if given half a chance. Far more immediately comprehensible are the other and simpler pieces — notably two perfect settees and a suite of chairs originally owned by the first Lord Clive. These surely would have delighted a wealthy Philadelphian of pre-Revolutionary days, or a sumptuously inclined New Englander, albeit those worthies might have expressed preference for claw-and-ball feet in place of "fiddle-head" scrolls.

Is all this evidence of creative resourcefulness and boundless imaginative fervor to be credited to the fecund mind of a single superman? By no means. In much of it Fiske Kimball and his collaborator, Miss Donnell, perceive the mark of those geniuses Lock and Copland, first brought into the Chippendale fold to aid in preparing the original edition of the *Director*. In much of the rest they see evidence of the joint labors of a small army of designers, draftsmen, joiners, and carvers — the highly organized force of a large and prosperous shop which catered to the most luxurious requirements of its time. Such recognition of multiple authorship, however, in no wise detracts from the greatness of the man under whose direction the style was developed, and through the influence of whose engaging personality it achieved public recognition. That man was Thomas Chippendale. Call him what we will, adapter, *entrepreneur*, wizard of manufacturing and merchandizing, he it was who succeeded in gathering together a wealth of deviously inherited motives, tentative new ideas, and half-materialized visions, and in compacting them into that strangely variegated unity which is known as a style. And in this instance it was a style so elastic, so capable of either simplification or extensive elaboration that it has left its evident stamp on the furniture alike of our New England farmhouses, the rich burgher homes of Boston, New York, and Philadelphia, and the mansions of the English nobility.

The Frank Partridge loan exhibition of Chippendale furniture was held for the benefit of St. Luke's Hospital. It may be hoped that the financial return repaid the labor involved. In any event, that portion of the public which inspected the display has reason to be grateful for the opportunity. The items shown are such as are not often simultaneously disclosed in any considerable numbers to the general view. By the same sign, appreciation is due to those who have allowed their privately owned exhibits to be pictured in Antiques, and to Messrs. Partridge for supplying several specially taken photographs.

Detail of House of Lords Chair (*c. 1755*)
The asymmetry of the scrollwork framing the mask, supports the belief that this work may originally have served as a sample specimen in the Fulham factory. Compare the Philadelphia armchair illustrated and described in Antiques for November, 1925.

CHIPPENDALE ARMCHAIR (*c. 1755*)
Formerly in one of the committee rooms of the old House of Lords, which was destroyed by fire in 1834. The mahogany frame is richly carved in relief, whose freedom, boldness, and spontaneity of handling recalls the Grinling Gibbons tradition — a tradition to which Chippendale remained faithful after his contemporaries had begun to abandon it.



ONE OF FOUR ARMCHAIRS (*c. 1755*)
In *Creators of the Chippendale Style*, Lock and Copland's contributions to Chippendale design are emphasized. Copland appears to have been fond of sea monsters and may perhaps be responsible for their employment here. See above work, pp. 142–146, and *Dictionary of English Furniture*, Vol. I, p. 240.
From the collection of William Randolph Hearst

MAHOGANY SETTEE (*1750–1760*)
Perfect in its composition of flowing lines, and entirely free from overelaboration of ornament, this sofa, with its accompanying suite of ten chairs, exemplifies the Chippendale style in its most restrained and, to American taste, most appealing aspect. Formerly the property of the first Lord Clive.

MAHOGANY PAGODA CABINET (*c. 1750*)
Many cabinets in the Chinese taste were lacquered; many were executed in mahogany. As in this instance, they are notable for delicacy of detail and proportion.
From the collection of Leonard A. Cohn

MAHOGANY PEDESTAL (*c. 1755*)
Sea monsters, mask, bulrushes, and general profusion of saliently carved ornament suggest Copland's design and the workmanship of Chippendale's shop.

MAHOGANY WINDOW SEAT (*c. 1770*)
The growing popularity of the Classic style as interpreted by the Brothers Adam in the late 1760's is here well illustrated.
From the collection of Mr. and Mrs. Richard de Wolfe Brixey

Bright-Cut Spoons

By WALTER C. HUNTER

BRIGHT, or bright-cut, engraving on metal came into style in the 1780's, and attained its greatest vogue during the 1790's. It was used on every kind of silver, flat and hollow-ware, on Sheffield plate, on Vickers metal, and even on pewter. On spoons its use ceased soon after 1800; but hollow-ware — particularly teapots — engraved with bright-cut appears to have been made as late as 1810–15. Sometimes on hollow-ware the engraving is not all bright-cut, but combines that technique with other kinds of engraving.

Bright-cut has been defined as "a form of deeply cut, geometrical designs." On spoons, these designs are usually geometrical; but on hollow-ware we find leaves, flowers, sprays of wheat, bowknots, cord and tassels, and other motives. Bright-cutting on metal differs from ordinary engraving in that it is done with gouges instead of with the line engraver's tools. It is, in short, a kind of chip carving, varied with shallow line work and with punched dots and dashes. The facets of these tiny gouged cuttings catch the light at varying angles and produce an effect quite different from that accomplished by any other style of engraving. A study of the following illustrations and their captions will suffice for obtaining a clear idea, not only of the aspect of eighteenth-century bright-cut, but of the variety of its designs.

As already observed, the fashion of bright-cut silver declined about the year 1800. About 1850–60, however, New England silversmiths revived it in an altered and coarsened form, at the same time reverting to the spoon with the pointed handle. Ever since then the art of bright-cutting has been steadily vulgarized to please popular fancy. Its worst manifestation is that which occurs on cheap, plated tea services, where a frosted surface serves as a foil for crudely bright-cut patterns. Eighteenth-century bright-cut, on the other hand, is becoming increasingly popular with discriminating collectors. That very circumstance emphasizes the necessity for knowing what it is and for appreciating its qualities of excellence. Bright-cut spoons, knives, and forks — particularly in sets — are of sufficient rarity to be placed in the category of desirables.

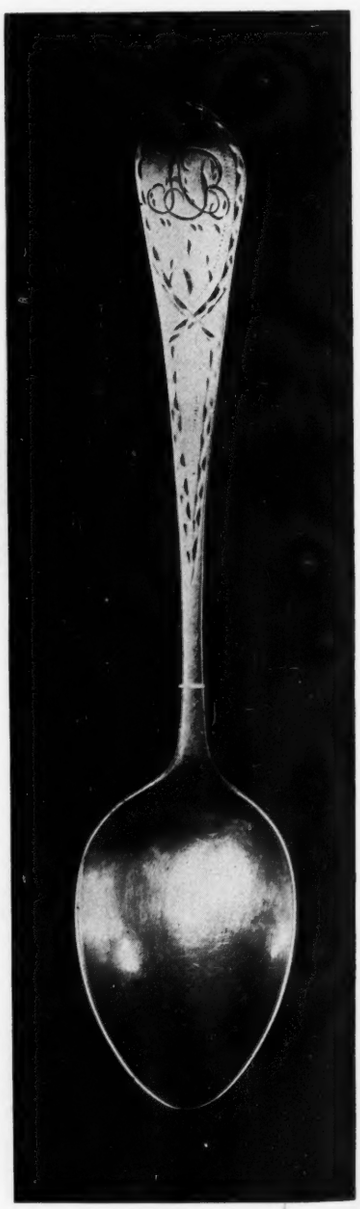


Fig. 1 (left) — A TYPICAL EXAMPLE OF BRIGHT-CUT (*c. 1790–1800*)
Of the pointed handle type usually engraved with bright-cut, at least to the extent of showing the owner's initials in a bright-cut medallion. Spoons with pointed handles seem to have been made in greatest numbers during the 1790's, and very little either before or after that decade. The end of the handle, or stem, turns back (true of all spoons of the period), and is thickened on the under side.
Illustrations are from the June Hills Hunter collection.

Fig. 2 (centre) — DETAIL OF FIGURE 1, SHOWING TOUCH OF THE MAKER
Hollis French records Ezekiel Burr as 1764–1846, and William Burr as working in 1792, both of Providence, Rhode Island. He makes no mention of their being in business together: but the mark reproduced, E. & W. BURR, indicates the existence of a partnership about 1790. Notice the double drop which helps to date the spoon.

Fig. 3 (right) — TEASPOON WITH POINTED STEM (*1790–1800*)
By Saunders Pitman of Providence, Rhode Island (*1732–1804*). It is marked PITMAN (Roman capitals in a serrated rectangle). The bowl is relatively broad.

Fig. 4 (left) — BRIGHT-CUT SPOONS

a, Spoon with pointed handle, by Pitman. The back of this spoon, with the characteristic V-shaped drop and the maker's mark, SP, is shown in Figure 6. As this particular Pitman mark is not given by Hollis French, and, as there were other eighteenth-century silversmiths who used an SP mark, this is reproduced in order that it may be definitely established as one of those used by Saunders Pitman. *b*, Coffin spoon engraved with one variety of bright-cut. Bright-cut was used less on coffin spoons than on those of other pattern. This spoon has a drop and was made by W. Roe of Kingston, New York, recorded as working in 1803. *c*, Spoon with pointed handle (*cf. Fig. 6*), by John F. Gibbs of Providence, Rhode Island (1784–?). The back reveals no evidence of a drop. The bowl is rather deep. Hollis French records a J GIBBS mark. It will be noticed that the mark here is that of I. F. Gibbs, son of John.

Fig. 5 (right)— BRIGHT-CUT SPOONS

a, Spoon with pointed handle (*1790–1800*), marked WH, probably for William Homes, Jr. of Boston (*1742–1825*). This spoon has suffered hard wear, but is still a most satisfying example of bright-cut. *b*, In the Clearwater Collection at the Metropolitan Museum of Art is a teaspoon of this pattern, likewise engraved with bright-cut and bearing the mark WM (*cf. Fig. 6*).

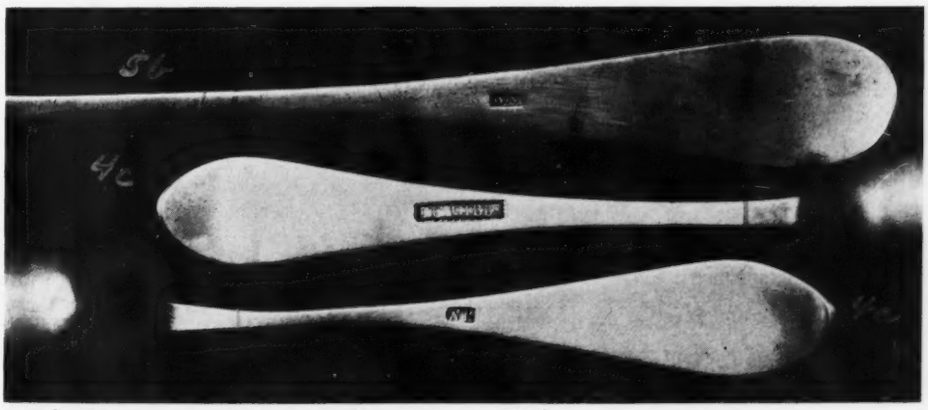


Fig. 6 — BACKS OF SPOONS SHOWN IN FIGURES *4a*, *4c*, and *5b*

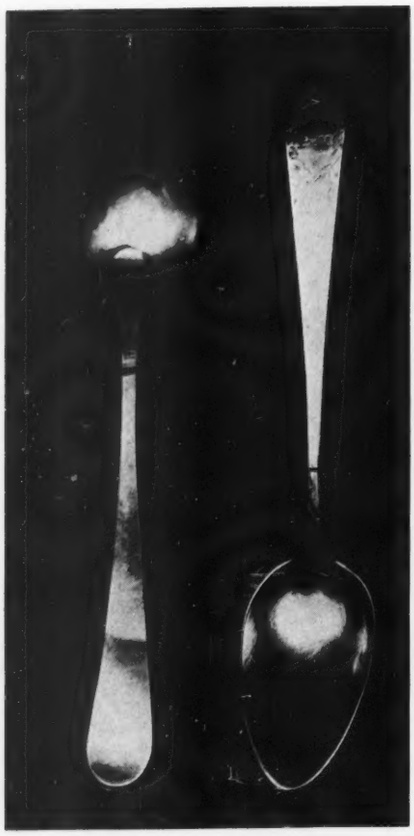
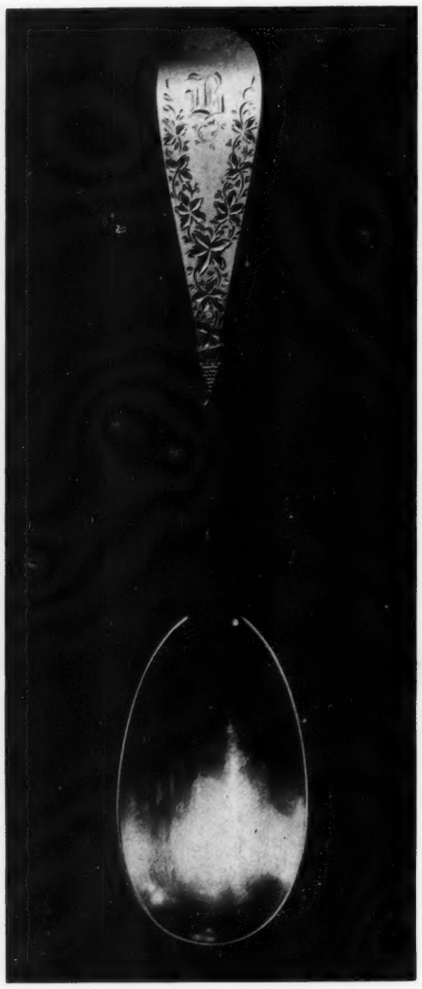


Fig. 7 (left and right) — BRIGHT-CUT TEASPOONS (*c. 1790*)
They are without maker's mark, but show the initials of the joint owners; the surname initial above, those of the Christian names below.



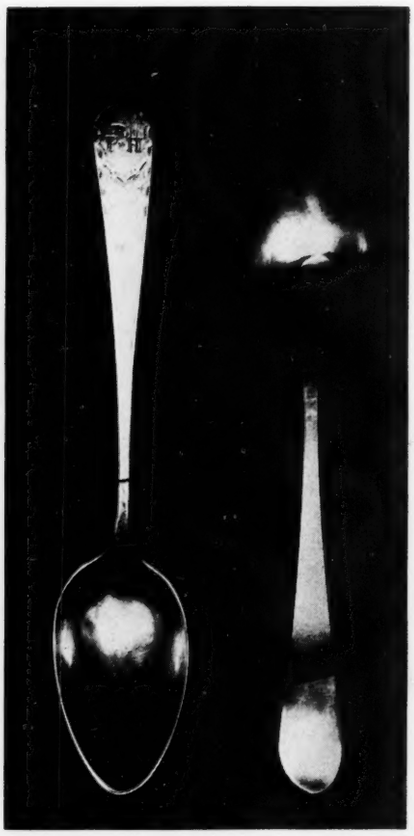


Fig. 8 (centre) — MODERN BRIGHT-CUT SERVING SPOON
Of pseudo "old-English" pattern, made by Farrington and Hunnewell of Boston (*c. 1865*), not be confused with the delicate bright-cut of the eighteenth century.

AN APPENDED NOTE

Note. In response to the Editor's letter of enquiry, ANTIQUES is in receipt of some illuminating notes on the engraving of silver, written by Ernest M. Currier, excerpts from which are here appended:

Emerging gradually from the Rococo, the early seventeen seventies bring a change in style — back to Classic models. Spoons with beaded edges, gaufered edges, and the "feather edge" (as we call it now) appear.

The bright-cut has now arrived; the chisel graver, or bright-cut tool proper, has come into use. This tool is sharpened chisel-wise, beveled from corner to adjacent corner, and has two cutting points. Lines cut with it are distinguishable only to the trained eye from those made with a single point. It is, however, the cut made by the *edge* of the graver — deep on one side, shallow, or rather, of no depth, on the other — which is its true characteristic stroke — the "bright-cut."

Fully free of Rococo, we are in the Golden Age of the bright-cut. All the excessive richness of that earlier period has passed — and silver plate shows a simpler taste.

It is the age of urns. Some of them, with their intricate bright-cut designs, must have been gorgeous in their first blush. Today — much worn — they are still beautiful. The box teapots, although less pretentious, are also fine, exquisitely engraved with brandings and swags.

The engraved bands are usually enclosed in wriggled "two-point" lines, the latter showing white; the rosettes, flowers, vines, or foliage are outlined with the corner of the bright graver and the enclosed part sliced out with the edge of the same tool; the backgrounds are carefully filled with single-point lines laid close together (side by side, not hatched), giving a white effect and lending contrast to the chisel cuts. Stipple and matt grounds were uncommon, they both being, properly, chaser's work, although easily simulated by the engraver.

Passing over into the nineteenth century, we come to the end of bright-cutting for the time. Toward the mid-century — early Victorian — we have the "white and bright" again. It is chased decoration now, however. Scrolling, foliage, and even the conventional cast trim are white matted. When the matting is fresh and the body newly burnished the pieces fairly howl. Mostly they are horrors. A few years later we read of the wonderful effects the silversmiths obtain by "frosting and burnishing," as shown at the exhibitions in London and Paris in 1851 and 1856.

In America, after the Civil War, we have the invention of "satin finish," a mechanical matting of the surface effected by a revolving brush of loose swung wires. This probably — indeed, I am sure of it — was an invention of that hard working lazy man (if the expression is not contradictory), the ingenious Yankee, always painfully industrious that he may find a way to avoid toil. Libelous? Hush! There's a Yankee close at hand.

With the satin finish came another period of bright-cutting. The cut was very shiny or very black contrasted with the white satin ground. On soft-metal ware the effect was especially striking; the matt came coarser and was sparklingly white rather than "dead white"; the graver slicing, owing to the softer metal, was easier — consequently larger cuts were possible. This probably is the ware you speak of as "premium ware." Was it atrocious? You have said so. I believe you.

Of course you must speak of it as "bright-cutting." What else?

Bright-cutting has lost caste, we no longer do anything but copy the antique — nevertheless, there are great possibilities in bright-cutting. All we need is a Moses to lead, or an Aaron to smite.

And there you have bright-cutting to date.

Transfer Printing on China

A Pictorial Demonstration

Among the many terms glibly used in collecting circles, but seldom understood, is "transfer-printed china." The process of transfer printing, which was, apparently, invented in England about the year 1750, has been many times described in ANTIQUES and elsewhere. Believing, however, that many of its readers would welcome a still more complete clarification of the subject, ANTIQUES sought the coöperation of an ever-ready friend, Ronald Copeland, head of the firm which succeeded to the famous old house of Spode, one of the first of English china manufacturers to develop the full possibilities of the transfer process in the decoration of tableware. In consequence the following series of photographs was specially taken at the Copeland works in Stoke-on-Trent. The method which they illustrate is, in all essentials, precisely that which has been employed for upwards of one hundred and seventy-five years. The procedure of American potteries differs in a number of mechanical details.

Fig. 1 — The first step is to engrave the design on a flat sheet of copper. This is accomplished by means of sharp steel tools, which incise the lines of the pattern in the soft surface of the metal plate. The photograph shows an engraver engaged in this work.

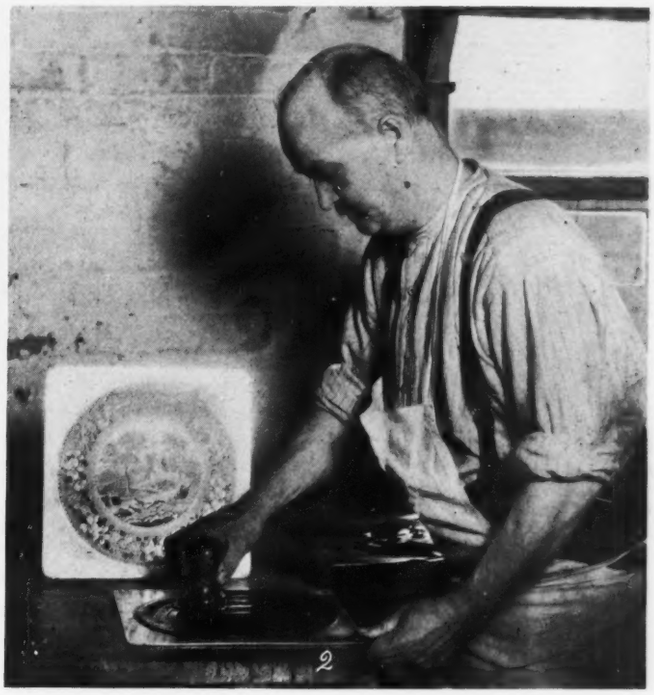


Fig. 2 — When once engraved, a copper plate may be used many times. It is first heated on a stove, and the color, mixed with a special printer's oil, is distributed over its surface and rubbed into all the lines, as here shown. After that, the face of the plate is carefully cleaned, leaving the color only in the lines of the pattern. The illustration shows the process of applying the color. Against the wall stands a plate whose surface has been polished until only the incised lines retain the color. The quality of the finished work will depend, first, upon the skill of the engraver. But much subsequent care must be exercised to insure a clear rendering of the pattern on the surface of the ware. Indistinct or muddy detail on printed ware may indicate careless work or the use of restrike prints from an old and out-worn plate.

Fig. 3 (right) — Next, a sheet of transfer paper, which has been treated with a preparation of soap and water, is laid on the engraved and inked copper plate, and is subjected to pressure in a hand press, such as is shown at the left of the picture. Several thicknesses of flannel absorb most of the moisture from the paper, which, in turn, draws out the ink from the lines of the plate. When taken from the press and lifted from the copper plate, as shown at the right, this paper retains a clear imprint of the design.

Fig. 4 — Here we see, against the wall, one of these printed paper sheets, which precisely duplicates the copper engraving shown in Figure 2, except, of course, that the pattern is reversed. At the right, a woman is cutting up the paper print preparatory to its next use. After she has cut away the surplus white of the sheet, she will separate the border design from the centre of the printed pattern, so that the two parts may be individually handled. The actual work of transferring the print to the chinaware comes next.

Fig. 5 — At the left, we see how the central part of the paper print has been laid face down on a dinner plate; and how the border piece, cut into segments, has been separately applied. Rubbing the back of the paper with a special brush forces the color from the print to the surface of the ware. After standing for a few hours, the china plate, with the paper still adhering to it, is immersed in a tank of cold water until the paper becomes so soft that it may be removed with a sponge, leaving a clear impression of its design upon the piece of ware. Several days of drying follow, after which the plate is fired in a kiln, or oven, which burns out the oil from the applied color.

Fig. 6 — Next comes the glazing process — or that of "dipping," as it is called. This photograph shows the dipper and his staff immersing the printed ware in a bath containing the glaze, and setting the pieces aside to dry. In its liquid state this glaze looks very much like cream soup, and for the time, it obscures the printed pattern. The process of refiring in an oven reduces the dried soup to a glasslike substance known as glaze. The method illustrated is that known as "underglaze printing." It gives the most durable results, since the lines of the design are protected by the glaze and are not easily rubbed off by use and constant washing. Transfer printing may, however, be applied over the glaze after the latter has been fired. Sometimes, too, after the printed underglaze design has been fired, glazed, and refired, colors are applied by hand over the glaze. This calls for further refiring.

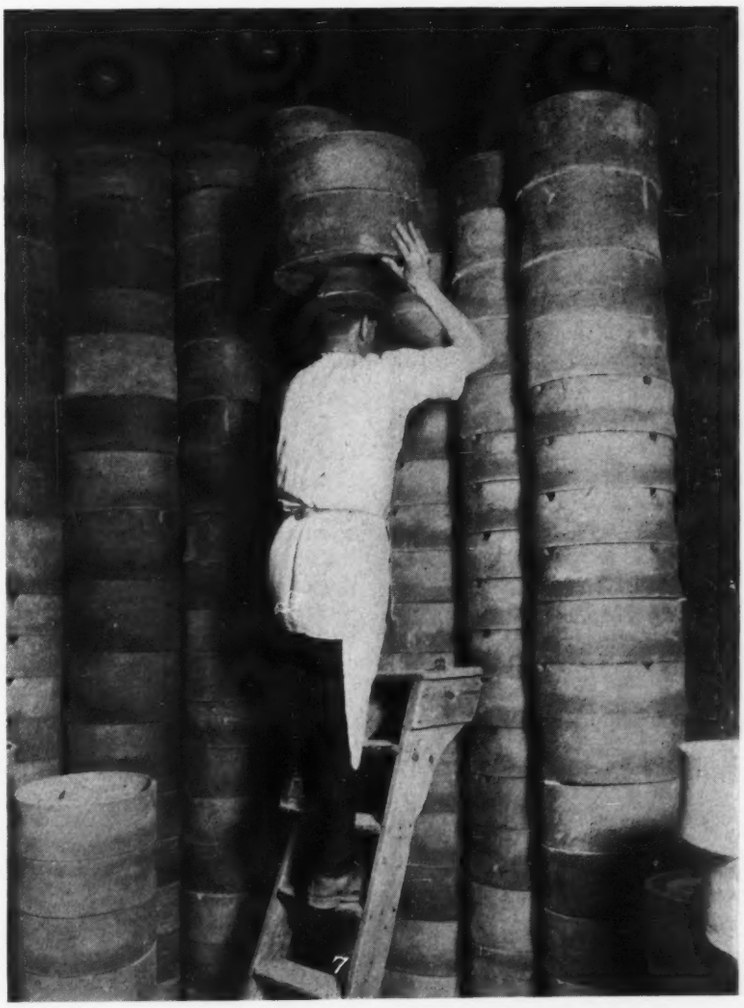
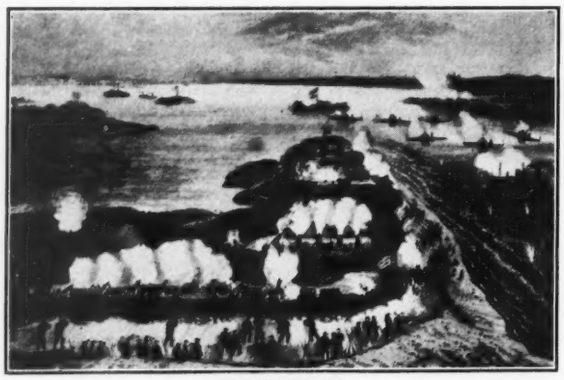


Fig. 7 — This shows the interior of an oven where the firing takes place. Several pieces of ware, carefully separated one from another by tiny supports called "crow feet," are placed in a large clay container known as a "sagger." These saggers are then piled up in the oven. When the oven is full, it is heated to a temperature of 1050 degrees centigrade, which is maintained for about twenty-four hours. Thereafter, a sudden opening of the oven and the admission of cold air gives the glaze an added brilliancy. Two days of cooling follow, when the ware is withdrawn from the oven, carefully inspected, and forwarded to the warehouses. ANTIQUES has chosen to illustrate the English method of transfer printing rather than the American method, since the former is virtually the same as that employed in making the old printed Staffordshire ware so dear to many collectors.



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The London Letter

By GUY CADOGAN ROTHERY

COLLECTING is full of ups and downs — a philosophic reflection once more induced by the publication of the handsome volume, *Christie's Season, 1929*, so full of records of hair-raising adventures. Let us first consider pictures. At the Tatton sale last season, J. M. W. Turner's *Rigi at Sunset* sold for 7,900 guineas; yet in the same rooms in 1912, it fetched only 2,000 guineas. Still more astonishing, John Downman's portrait of John Howard, valued at 7 guineas in 1925, brought 1,650 in 1929; and a Tintoretto picked up for 29 guineas in 1917 had, within twelve years, appreciated 700 guineas. Then again, Sir Joshua Reynolds' *Mob Cap*, a two figure study for his *Infant's Academy*, now in the Kenwood Collection, for which the Baroness Burdett-Coutts gave 780 guineas at the Samuel Rogers sale, and Lord d'Abernon 2,000 guineas in 1922, was sold last year for 6,000 guineas. Another instructive instance of the vicissitudes of collecting is the case of a complete set of Chinese enameled figures, twelve inches in height, of the *Eight Immortals*, dating from the Khang-he period. At the Johnstone sale of Eastern china last June, they were bought by a well-known Bond Street dealer for £2,047 10s. This very dealer had purchased them, about 1913, from a Japanese importer, and they had passed successively to the Gorer, the Hosegood, the Du Cros, and the Johnstone collections, each time being put up at auction and secured by the same dealer. It is true that this man is a specialist in this branch; but the chapter of coincidences is nevertheless unusual. Useful as a record of prices, Christie's compilation incidentally shows that adventures are still possible to the enterprising, and that, for the most part, collecting is a sound enough method of investment.

* * *

A sadder aspect of adventure has just befallen a jubilant purchaser of a house in Portland Place, who believed that he had acquired, with his mansion, two superb Robert Adam chimneypieces, valued at £1,000. While the place was undergoing redecoration, thieves took advantage of a short absence of the workmen to enter the establishment and remove the chimneypieces. This, in a busy part of fashionable London! The intruders are said to have made "a beautiful job of it," which is small consolation. Such things as chimneypieces can hardly be hidden, yet they may often be lost for a long time, as has happened to more than one famous picture. Thefts of this kind, unfortunately, are not at all uncommon, especially with books; and collectors should be careful to receive some form of guarantee when volumes bear marks of having come out of public collections.

* * *

Just at present, I note vast quantities of Chinese textiles are finding their way into the market, having been exported by War Lords and others from the sadly disturbed Flowery Republic. I was recently lucky enough to inspect a varied assortment of such textiles, chiefly of the eighteenth century, which were formerly the property of Chang Tso-lin, the late Lord of Mukden. These things are highly decorative, and possess the merit of varying widely in pattern and coloring. The rugs, among which may be included chair seats and shaped chair backs, are woven with definite designs of dragons, lions, bats, and other beasts or birds, or with conventional patterns carried out in soft tones of old gold, peach, and turquoise blue, or with vivid reds, greens, and dark blues. Two great panels represent incarnations of Buddha, with sacred shrubs below; while a set of four square mats have patterns and colorings that strongly remind one of old Norman tiles. Among the embroideries there is an extraordinary variety of stitchery, which, combined with the richly dyed silks, threads of untarnishable gold, and "moon" spangles, makes for that splendor of effect which finds its one appropriate characterization in the phrase "truly Oriental."

In addition to textiles, China is yielding much carving in jade, rock crystal, and hard stones; but curiously enough, very little porcelain, though earthenware figures, horses, and camels from

COUNTRY HOUSE INTERIOR, Gordon Allen, *Architect*

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northern burial grounds are plentiful. Most of the Chinese ceramics to be seen are from old European collections, and these, when of merit, are quickly snapped up, as French and American buyers vie with us. A great deal of interest has been aroused over a set of five *famille jaune* vases of the Khang-hsi period, once preserved at Hurstmonceaux, but subsequently belonging to the Hare family, which are to be sold; and also by an exceptional bowl, painted with hunting and river scenes and decorated with black and gold scrollwork.

* * *

I have more than once referred to the popularity of "tinycraft," which is very evident at present. One phase of this love for small models is seen in the attention given to old dolls' houses. Sometimes these are large and very elaborate. There are fine examples at the Victoria and Albert Museum, mostly of the eighteenth century, but some of the early nineteenth. The latest addition is a charming model of about 1860, showing, with extraordinary accuracy, the character of fully equipped rooms of the mid-Victorian period. It presents the whole scheme of furnishing in the drawing-room, dining room, bedrooms, and kitchen, with the carpets, curtains, wall papers, and ornaments commonly found in middle-class houses of the time. The pieces of furniture — bedsteads, tables, chiffoniers, and so on — are true to scale and skilfully made by a professional cabinetmaker.

Most of the dolls' houses in the goodly number at South Kensington are well worth studying for little details of decoration and equipment. Take, for instance, the dainty section of a lacquered room in the "Chinese style," from Windsor Castle, which affords a capital idea of the treatment of walls and windows and the kind of furniture then used. It was a period when fashionable amateurs delighted to lacquer, or "japan," as it was then termed, the panels and furniture constructed by professionals. This fad accounts for the present plenitude of handsomely ornamented pieces of the type, including small boxes, tea caddies, and other trifles, which make an agreeable, even useful, basis for collecting. But to return to the question of dolls' houses. In the eighteenth century these were very popular among the wealthy classes, and vied in minuteness of detail with "The Queen's Doll's House," or with Sir Nevile Wilkinson's "Titania's Palace" of our own era. As a consequence, cabinetmakers, silversmiths, potters, and glass blowers were kept busy in turning out miniature equipment for these Lilliputian dwellings. Hence there is a great mass of this "tinycraft" industry to be found.

Side by side with the collection above mentioned, and in other departments of the Museum, are to be seen several hundred minute objects, some carved out of solid wood, bone, or ivory, some the painstaking efforts of cabinetmakers, others fashioned of silver or base metal, of china and glass, as well as small and dainty pieces of needle or bead work. These are merely an index, as it were, of other things which are plentiful in the old curiosity shops. They range all the way from clumsy to exquisite works of art, from grotesques to exact replicas of once everyday articles. In Chelsea I came across a complete silver tea service of the Queen Anne period, the teapot no larger than a walnut, with all the rest to scale. It worked out at a few shillings per item. Also I notice among the list of *objets d'art* to be sold from the collection of the late Dowager Countess de Casa Miranda (Madame Christine Nilson) a miniature flint-lock pistol with engraved silver-gilt mounts, of seventeenth-century German work. To counterbalance such tiny deadliness may be mentioned the domesticity of a miniature silver spinning wheel.

* * *

A notable addition to the miniatures and portraits of the Victoria and Albert Museum has come by recent bequest. The miniatures, in oils, water colors, and plumbago, fill a few gaps in the early group, but the gift is particularly rich in examples of the eighteenth and early nineteenth centuries. Their acquisition makes the Museum collection probably the largest and most varied in existence, though perhaps the most valuable is that of the King, at Windsor. One would like, however, to see the American school of miniaturists adequately represented over here.

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HUMAN nature changes very little from one century to another. Some people have always liked the small and dainty, others have preferred the large and ornate; some have yearned for the romantically profuse, others for the classically severe. So, too, the designers of the past have always expressed their own preferences in catering to popular taste. This fact explains the universal appeal of antiques to every temperament and every point of view. In making my selections for purchase I never lose sight of it. I am careful not to stick too closely to any one style or period; but, instead, to secure good things of many different kinds.

George N. McMahon

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In spite of much cataloguing, hidden masterpieces are still numerous. The sale of the Philips portraits (of Montacute House, Somerset) has brought to light no less than three hitherto untraced portraits by Sir Joshua Reynolds. I well remember my astonishment when, in visiting a house in Well Walk, Hampstead, I came upon a number of fine miniatures, and a whole gallery of silhouettes, in an attic — treasured yet neglected.

* * *

There are lamentations over the coming trans-Atlantic voyage of the celebrated Gog and Magog clock, with its figures of Venus and Father Time, and its set of bells, which have rung out the hours and quarters in Cheapside for nearly a century. Such disappearances, alas, are not uncommon. In the past, a larger clock with two gigantic figures used to hang over Fleet Street, from St. Dunstan's Church; but, about fifty years ago, the timepiece was dismantled and is now to be seen in the grounds of St. Dunstan's, a delightful eighteenth-century mansion in the midst of Regent's Park. Such things are too unwieldy for the average collector, but smaller clocks are still greatly in demand. At Christie's, a clock by David Brown (*London, eighteenth century*), with dial traced with masks and strapwork, the long case lacquered in gold with Chinese figures and flowers on a red and cream ground, fetched £63, and a German clock by Johann Rieppott, Augsburg, with chased brass and silvered dial, in tall walnut case carved with scrollwork, 17 guineas. On the other hand, a French clock, in a white marble case sculptured with a nymph and mounted in ormolu, by Le Chopie of Paris, from the Hurstmonceaux sale, realized 310 guineas.

Shop Talk

By BONDOME

COLLECTORS are very much agog over the forthcoming sale of the Philip Flayderman Collection, which will be held at the American Art Association-Anderson Galleries on Fifty-seventh Street, New York, during the afternoons of January 2, 3, and 4. A preview of the exhibition goes far to confirm my belief that, in many respects, this assemblage of furniture outpoints the Reifsnyder collection. To be sure, there is nothing quite so sensational as the famous sample chairs or the Van Pelt highboy — prizes of Philadelphia craftsmanship. On the other hand, Mr. Reifsnyder had nothing of New England origin which could compare with the John Goddard tea table belonging to Mr. Flayderman, and he had, in general, no such array of pedigreed and labeled specimens. Some of the latter in the Flayderman collection are extremely valuable documents, calculated to throw considerable light on the authorship of many items — particularly of the Newport school — whose attribution has hitherto been in doubt. For instance, a John Townsend Pembroke table belonging to Mr. Flayderman fixes the identity of a rare little urn-stand in the same collection. I might cite other examples.

It is not only the unusually bold shell carving of Mr. Flayderman's walnut veneered highboy, of early New England origin, that reminds me of the remarkable lacquered highboy by John Pimm of Boston, published in ANTIQUES for May, 1929. There are other marks of resemblance. But whoever its maker, this walnut specimen is an exceptionally fine one, in a remarkable state of preservation. Boston is further notably represented by a sideboard and a desk carrying Benjamin Frothingham's label, and by a sideboard, and, perhaps the most exquisite of extant tambour desks — the work of John Seymour.

The recent revelation of Duncan Phyfe in the garments of Hepplewhite, gives added significance to a set of nine Phyfe chairs, probably the handsomest of their kind which have been identified as the early work of New York's favorite cabinetmaker. I shall be interested to see how their popularity in the salesroom compares with that of the unique early Newport wing chair, with its unusual flat stretchers, and the matching side chairs —

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At the present time he has on exhibition some very beautiful pieces of antique furniture in mahogany, maple, and other woods, in the designs of the old masters. These he has been reserving for the opening of the new year. He cordially invites your inspection.

He hopes, if you will kindly call, to have the pleasure of wishing you Happy New Year in person.

FLORIAN PAPP

684 Lexington Avenue, New York City

all attributed to Job Townsend, patriarch of the Rhode Island tribe. But to comment on all the high spots of the Flayderman Collection would be to write a catalogue. My personal yearnings, however, go out to Jabez Bowen's silver punch strainer. The old Providence aristocrat must have been fond of his brew to have ordered so noble a silver utensil for its making, and to have had his name wrought in the perforations of its bowl so that Jabez Bowen might be twice rejoiced by every fragrant drop of his enlivening spirits.

* * *

The exhibition of antiques at the Hotel Statler, Boston, which closed its five-day session on Friday, December 13, has, I think, accomplished two definite results. It has demonstrated beyond peradventure the value of such exhibitions, not alone to the individual dealers represented, but to the antique trade as a whole; and it has, at the same time, proved the high capabilities of George W. Harper as an exhibition organizer and manager.

The affair held last year in New York was necessarily more or less experimental. My own opinion concerning it was that, while it fully justified repetition, a good many changes would be needed to insure its permanency as an annual event. Suffice it to say that the changes have been made. At the Boston exhibit one could find his way about without the slightest trouble; a sense of orderliness and efficiency pervaded the entire place; the longer hours diluted the crowd, and in thus giving opportunity for a leisurely view of the various displays, encouraged visitation by large numbers of studious collectors, in addition to the inevitable horde of casual sight-seers. Furthermore, everybody seemed happy and well satisfied. Many dealers reported excellent sales. All with whom I talked felt that the trouble and expense involved in arranging their booths had been repaid either in immediate returns or in the establishing of potentially valuable contacts. There can now be no doubt whatsoever that the bigger and better New York show to be held in the spring will need every inch of available floor space to meet the demands of exhibitors, some of whom have been awaiting reports from Boston before finally deciding upon participation.

Another point which I think deserves some emphasis is the fact that the Boston show has fully revealed to exhibitors the limitations as well as the opportunities of such events. The large displays were, for the most part, by Massachusetts folk, who were in a position to transport numerous and valuable objects with a minimum of risk. Those who came from a greater distance frequently reduced their breakables to a few significant items and relied more upon awakening interest and making acquaintances than upon accomplishing important immediate sales. But there were several courageous exceptions to this rule, and they, of course, added materially to the generous scope of the show. My friends from the Cape, from Maine and New Hampshire to the north, from New York, Pennsylvania, New Jersey, and even Washington to the southward, who journeyed to Boston in December, will, I believe, reap a good deal of their reward during the coming year.

After the New York exhibition of 1929, I heard more or less talk of the advisability of establishing a censorship for future affairs. That impossible idea, I think, is now quite dead — as it should be. These exhibitions are properly to be viewed as a combination of antiques fair and congress of dealers. Their educational aspect is only incidental; and to philanthropic intent they make no pretense. They are, however, highly competitive. Each exhibitor knows that his wares will be subjected to constant comparison with those of every other person showing a similar class of goods, and that comment upon them will be general and outspoken. On the whole, I can imagine no more severe censorship than that, or one better calculated to safeguard the character of the exhibits.

Any attempt, however, to rule out the minor antiques, the humble items which some lofty-minded collectors characterize as junk, would, I think, be not only a mistake, but an injustice to the trade and to the public alike. The Boston antique party provided a bird's-eye view of a large part of the field of collecting

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interest in this country. The New York exhibit will offer many elaborate variations and expansions. The more inclusive it is, the greater will be its educational value. It well deserves the encouragement of wide patronage from dealers and public alike.

* * *

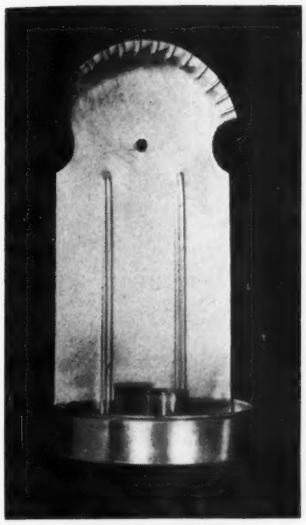
After the Tariff Committee of the House had been persuaded to see the light, and had eliminated proposed measures for taxing imported antiques and works of art, the Senate Committee stuck a finger in the pie. As pie manglers the Senate fingers have no equal. Hence, according to latest reports, our august representatives of the upper house will recommend that the dead line for antiques be placed at the year 1800, and that all articles made subsequent to the erection of that sacred milestone of progress shall be taxed. This is silly business. It should bring howls of protest from sensible citizens in all parts of the country. The hundred-year requirement now in force is entirely adequate to protect American manufacturing interests, and it works automatically year by year to maintain a fairly even flow of desirable art objects of one kind and another into this country. By thus constantly supplying the public taste with something new in the way of stimulation, it not only defines the style course to be followed by the American manufacturer, but helps to assure him a constantly appreciative and ready market for his wares. Hence, any shutting off of the steady infiltration of reviving influences from abroad, will, I am sure, eventually work far more harm than good to such of our industries as are even faintly tinged with art. In the meantime, it will be a serious hardship to a large group of useful and conscientious citizens who have invested their capital in what they believed to be a civilized country.

* * *

A correspondent who is traveling in France writes to me bewailing the prices of things in Paris — all things from feminine fripperies to antiques. That reminds me that something over a year ago I advised admirers of things French to do their buying in America rather than abroad. An experienced professional who knows his way about Paris and the lesser Gallic cities, who can speak the language, or work successfully with an interpreter, and who, above all, is himself too obviously hard boiled to be viewed as a possible producer of golden eggs — such a person stands a chance of escaping from France with customs-passable antiques and a few of his own original garments. The rest of us, I fear, do not. So I reiterate my previous injunction. I have, sometimes, defined perspective as that peculiarity of vision which causes a dime held near the eye to obscure a more distant dollar. The average French local dealer appears to be particularly afflicted with that kind of vision. To those who wish to travel on the Continent comfortably and economically, in a fascinating country, where they may be sure of receiving courteous and considerate treatment from customs officers, street car conductors, and the general population, I recommend Germany. But on the way thither I suggest a stop-off at Strasbourg for a meal at the Restaurant Valentin, and on the way hither a pause at The Hague of sufficient length to permit indulgence in a *table d'hôte* dinner of truly pre-war profusion at the Restaurant Royale.

* * *

Early in December the Brooklyn Museum, on Eastern Parkway, Brooklyn, opened to the public a series of nineteen early American rooms, representative, in furnishing and background alike, of various sections of this country during successive periods of its cultural evolution. The installation of these rooms is to be credited to the knowledge, energy, and tireless interest of Luke Vincent Lockwood. In the work which he has undertaken, however, Mr. Lockwood has been guided by something quite as precious as archæological information; namely, good common sense. His effort has been to reproduce the homes of our ancestors as they actually appeared, rather than according to puristic



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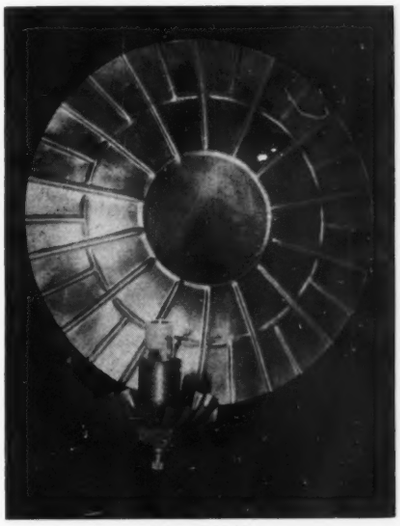

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JUST to show that the spirit of the holiday season is vital enough to carry over into the doldrums of January, Mrs. Kennedy is offering temptation to buyers of antiques by holding a post-Christmas sale of her regular stock, at prices materially reduced from usual levels.

The treasures which she brought back from abroad last fall have, of course, been considerably depleted. Customers have come, seen, and been conquered, and have gone away with choice old English china dinner sets, with painted trays, with pewter, and with fine specimens of glass.

But present comers who are possessed of a discerning eye will still find charming and unusual items either for their own use or to serve as gifts of rare delight. And, since these are offered at concessions ranging from ten to twenty per cent below marked prices, they can hardly be resisted.

Included in the attractions offered are some very choice china, some exceptionally rare East Indian paintings on glass, prism girandoles, painted trays of the eighteenth and early nineteenth centuries, pewter both useful and ornamental, wine glasses and vases in old Bristol glass, copper, hooked rugs, and furniture well worth having.

Down stairs a Bargain Basement invites the prowler to discovery among items whose trifling prices—from $2 to $10—should not obscure their intrinsic desirability.

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assumptions as to what they should have been. So he has both humanized and vitalized the exhibit.

* * *

I have just learned that, during February, the Detroit Museum intends to hold a loan exhibition of eighteenth and early nineteenth century American art. The Museum has, of late, been making great strides in this field, and, with coöperation from private owners, should stage an impressive display.

* * *

An exhibition which will attract old and young followers of the stage and of the careers of stage celebrities is now being held at the galleries of the New York Historical Society, 170 Central Park West, New York City. It consists of a large collection of photographs of notable stage folk, assembled by Gertrude Bushfield Weed and loaned by her for the occasion. The hours of exhibition are from ten to five on week days.

* * *

It is with very profound regret that I chronicle the passing of an old friend of ANTIQUES, Mrs. Helen Trayes, who died at the home of her daughter, in Brookline, Massachusetts, November 24, 1929. At the time of her death Mrs. Trayes was in her sixty-first year. For a long period she had been well known as a collector and dealer, and her Treasure Shop at Hyannis on Cape Cod welcomed visitors from all parts of the United States. It is heartening to learn that this attractive establishment will not go out of existence, but that it will continue to be operated, as of old, by Mrs. Trayes' daughter, Mrs. Huldah W. Spaulding.

* * *

Collectors will deeply deplore the sudden death of Charles R. Morson, one of the best known and widely respected of New York's antique dealers, which occurred early in December. Mr. Morson had spent thirty-five of his fifty-nine years of life, in the antique business and had won a considerable reputation as a connoisseur of American furniture. I understand that Mrs. Morson, who, for a long time, has ably seconded her late husband in his work, will carry on the business.

Current Books

THE SHENANDOAH POTTERY. By A. H. Rice and John Baer Stoudt. Strasburg, Virginia, Shenandoah Publishing House, Incorporated, 1929. XII+277 pages; 7 color plates and 38 half tones. Price, $6.

AMONG the most highly individual specimens of primitive lead-glazed and stoneware pottery of American origin are those whose manufacture may be traced to the scattered kilns of the Shenandoah Valley. Of these, from the close of the eighteenth century until the late years of the nineteenth, when modern customs had penetrated into the remotest and most conservative districts of Pennsylvania and Virginia, the establishments of the prolific family of Bell appear to have been most renowned. A fertile tribe — the Bells. Not only did they bear and bring to maturity large numbers of children, but they were unceasingly diligent in trying fresh adventures in their pottery art. So John Bell of Waynesboro, Pennsylvania, and Samuel, his brother at Strasburg, Virginia, were constantly experimenting with new clays, new forms, and new glazes and exchanging written notes on the results of their undertakings. We can understand their interest in their work; but it must have required exceptional enthusiasm to persuade them to face the hazards of grammar, spelling, and penmanship which their fraternal letters involved.

But the Bells of Waynesboro and the Bells of Strasburg, and others of their ilk in the Shenandoah Valley, were more than letter writers and experimentalists; they were among those successful manufacturers who supplied goods by the wagon-load to local merchants and itinerant tradesmen. In consequence, considerable quantities of their product still survive in the form both of everyday household utensils, in stoneware and lead-glazed earthenware, and of all kinds of special pieces whose curious shapes and delightful colorings rejoice the heart of the collector.

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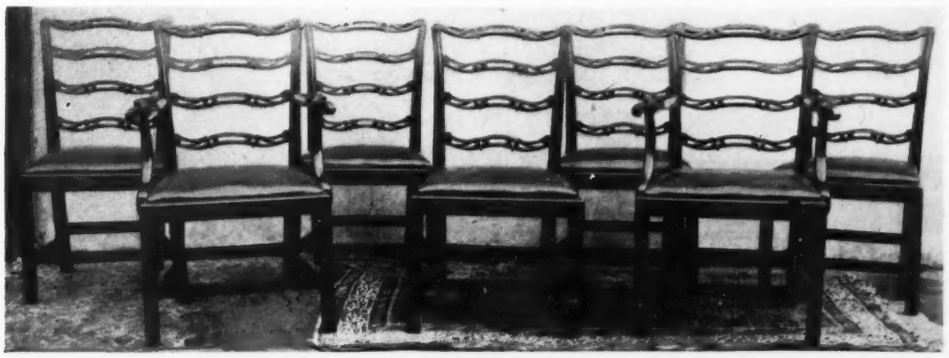

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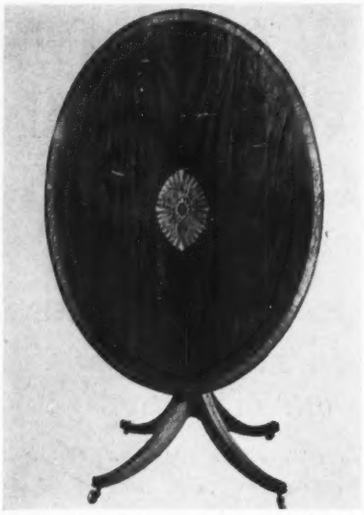

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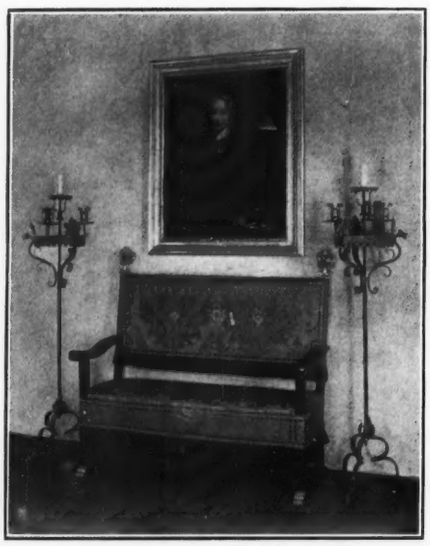

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It is to telling the story of the Bells, their successors and contemporaries, and of the wares that these rural artisans turned out during the course of a century, that the book, *The Shenandoah Pottery*, is devoted. Incidentally, it is an interesting volume — almost as flavorsome as the wares which it so devotedly and enthusiastically describes. Valuable as a historical document, with its many and carefully annotated illustrations, its tables of dates and marks, its textual and pictorial revelation of the persistence of a handicraft whose roots reached down into the earth of fifteenth-century Europe, it is full of pleasant human touches in the way of personal anecdote and quaint example. A generously appreciative foreword by Edwin Lefevre crowns the whole.

DOMESTIC ARCHITECTURE AND OLD FURNITURE. By Murray Adams-Acton, Boston and New York, Houghton Mifflin Company; London, Geoffrey Bles, 1929. VII+123 pages; 174 illustrations. Price, $15.

WE HAVE steadfastly maintained that the only sure route to correct and spirited period furnishing and decoration is that of thorough and direct acquaintance with styles and customs in vogue during the actual period to be interpreted. This by no means implies that present-day work, whether employing genuine old materials, or careful reproductions, should attempt slavishly to copy the interiors of past ages. Considerations of modern comfort, convenience, and practical utility forbid any such effort. Departures from historic precedent must and should be made; but they should be made wittingly and with full comprehension of the nature of the anachronisms necessarily involved. One of the best aids to acquiring such comprehension, which we have seen, is Murray Adams-Acton's *Domestic Architecture and Old Furniture;* for, though it is by no means an exhaustive treatise, it gives an orderly vision of English and French interior architecture and its furniture accessories from Gothic times to the present, and, by way of good measure, adds illuminating chapters on early Flemish and Italian interiors, and spurious furniture and its detection. Text and illustrations alike are full of suggestions which should be of more than ordinary value to architects and interior decorators, as well as to that host of householders who are concerned with the adequate and harmonious treatment of their homes.

AMERICAN WAX PORTRAITS. By Ethel Stanwood Bolton. Boston and New York, Houghton Mifflin Company, 1929. 68 pages; 16 illustrations. Price, $6.

IN 1915 Mrs. Bolton published her volume *Wax Portraits and Silhouettes*, now quite out of print. The present work is an amplification of the first part of the earlier one. In it a good deal of space is devoted to the wax portraits of Washington by Joseph Wright and to those more or less correctly attributed to the artist's mother. Daniel Bowen, who imitated the Wright portraits, John Christian Rauschner, George M. Miller, and Robert Ball Hughes are likewise considered at some length. An appendix records all the known American wax portraits of early days, together with the names of their makers. Sixteen illustrations supply an adequate conception of the range and quality of our native achievements in a very charming medium.

OLD PATCHWORK QUILTS AND THE WOMEN WHO MADE THEM. By Ruth E. Finley. Philadelphia and London, J. B. Lippincott Company, 1929. 202 pages; 96 plates and 100 diagrams. Price, $5.

THAT patchwork quilts are among the most typical products of the industry and ingenuity of American women is the main thesis of this attractive volume. The development of these important contributions to comfortable nights and decorative days is traced from their first making out of the carefully hoarded scraps of pioneer homespun, through the Colonial era when they lay six and eight layers deep on mammoth beds in rooms that never knew heat and rarely air, to the time when the young Republic had grown prosperous, and ladies of leisure stitched graceful floral garlands of dainty materials especially selected for the purpose. The stitching of these coverlets grew to be such an integral part of community life that the "quilting bee" finally won an important place among rural social functions. Indeed, the evolution of the patchwork quilt offers an interesting parallel to the development of the American woman. Even the names by which old quilt patterns were known indicate the outside interests which, in successive periods, occupied the female mind. Thus we have: *David and Goliath, Job's Tears, Indian Trail, Charter Oak, Harvest Sun, World without End, Love Apple, Tippecanoe and Tyler Too,* and *Mrs. Cleveland's Choice.*

But aside from its social theory, *Old Patchwork Quilts* contains much solid information. There are, for instance, several chapters describing and illustrating the various processes involved in cutting, seaming, quilting, and finishing coverlets. Of further value to the student of old textiles should be a chapter or two in which are discussed at length the sources of homemade pioneer dyes, and the contemporary methods of applying them to produce not only solid colors, but a diversity of patterns.

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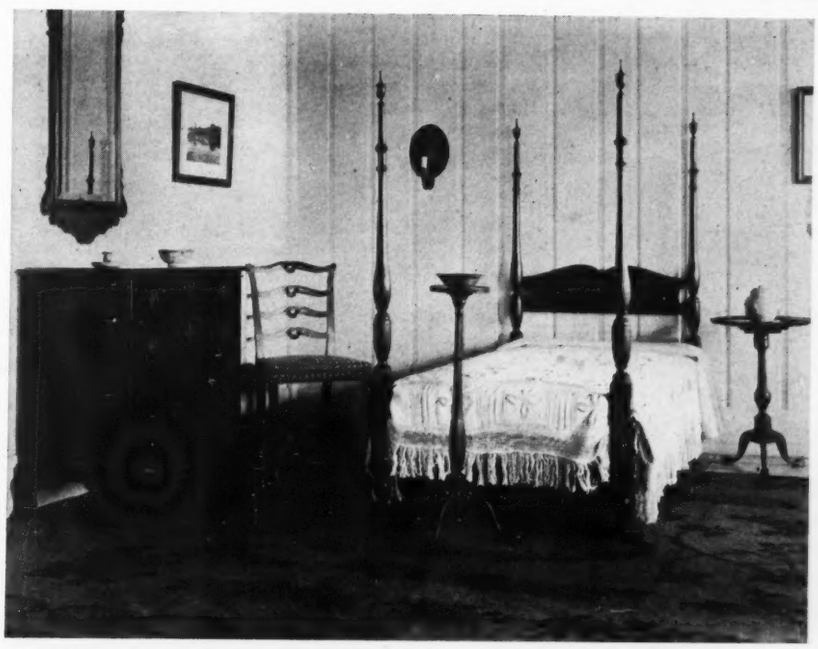

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DELFTER FAYENCE. By Doctor Ferrand Hudig, Professor of Art History at the Amsterdam University. One of the series of thirty-four collectors' handbooks. Berlin, W. 62, Richard Carl Schmidt and Company, 1929. 348 pages; 291 illustrations. Price, $5.50.

INTEREST in Delft earthenware seems to have revived after the slump which followed the excessive price inflation of the years immediately succeeding the war. The same may be said with regard to Dutch majolica, a term comprising the wares made outside Delft, and before that centre had risen to the height of its fame.

Doctor Ferrand Hudig's book, dealing as it does with all sorts of tin-glazed Dutch earthenware, may, therefore, be said to appear at a very opportune moment. Doctor Hudig, formerly in charge of the famous ceramic collections at the Ryksmuseum in Amsterdam, and at present Professor of Art History at the Amsterdam University, shows himself a thorough connoisseur of Dutch ceramics, as well as an able and methodical writer. By choosing the German language for his work, he is bound to reach a vast number of readers and students.

Delfter Fayence is essentially a practical treatise, which answers all fundamental questions, and, by discussion of numerous examples, provides a sound basis for identifying different grades of faïence and for developing that notion of quality, which, in ceramics, is of paramount importance.

The historical introduction, which precedes the descriptive portion of the work, offers a concise but clear synopsis of the circumstances and influences which affected the products of the Dutch potters.

Then follows a most convincing and complete reconstruction of the technical processes which were employed for making tin-glazed earthenware. Not all art professors are able to satisfy the technical mind so fully and absolutely in that respect; but Doctor Hudig seems to realize that to neglect the technological side of the subject of ancient arts and crafts would be an inexcusable mistake. Not too much attention can be given to the probable technology of manufacture, for knowledge of external characteristics which certain methods of manufacture have impressed upon a piece is one of the great safeguards against the wiles of the imitator.

The analytical method which the writer employs in describing the numerous illustrations (291) puts the reader through a complete cursus in trained observation. Anybody following this method will be able to discern, and thereby enjoy, what so far may have appeared a hopeless chaos of shapes, colors, and styles.

An extensive list of marks on Delft ware is appended to the work. Judging from the high and scientific tone of the other parts, we are inclined to rely on this list more completely than on anything we know in other handbooks on ceramics. The author's thoroughness in discussing his examples from so many different angles involves, however, the necessity of much page turning, with consequent fatigue to mind and eyes; though we do not see how this could have been avoided without increasing the size and the price of the volume. R. M. V.

MANUAL OF THE FURNITURE ARTS AND CRAFTS. Compiled by A. P. Johnson and Marta K. Sironen. Edited by William J. Etten. Grand Rapids, Michigan, A. P. Johnson Company, 1928. XXXV + 899 pages; copiously illustrated. Price, $5.50.

A VERY useful book for many different kinds of readers. Of its nearly 900 pages, some 260 are devoted to a compact but illuminating summary of the furniture styles of all countries and all eras; a goodly section to a well-illustrated treatise on the woods used in cabinetmaking; and the rest to a consideration of various methods of using ply woods, inlays, and veneers, to problems of furniture construction, to modern systems of finishing, and, lastly, to the general topic of upholstering. Perhaps intended largely to serve as a shop manual or furnituremaker's guide, the volume should provide much valuable enlightenment for the furniture salesman, whether traveling representative or store assistant. The furniture buyer will likewise find in its pages many items of information calculated to sharpen his perceptions, and to improve the lessons gained from practical experience. As a kind of *multum in parvo* on the general subject of furniture, we know of nothing quite its equal.

SHIPPING AND CRAFT IN SILHOUETTE. Drawings and text by Charles G. Davis. Salem, Massachusetts, Marine Research Society, 1929. 102 drawings and descriptions. Price, $3.50.

THIS collection of silhouettes provides a record of all types of sailing vessels since the Vikings rigged up a square sail to "ease their labors at the long oars when the breeze came fair." Each drawing, with appropriate comment and description beneath it, is allowed a separate page. Such an arrangement, as the introduction suggests, makes possible the removal of the silhouettes from their binding for subsequent framing or use on lamp shades. Aside from this fact, the combination of drawings and text makes the book both interesting and informative for those who are more concerned with the decorative aspects of different types of craft than with the technical details of their hulls and rigging.

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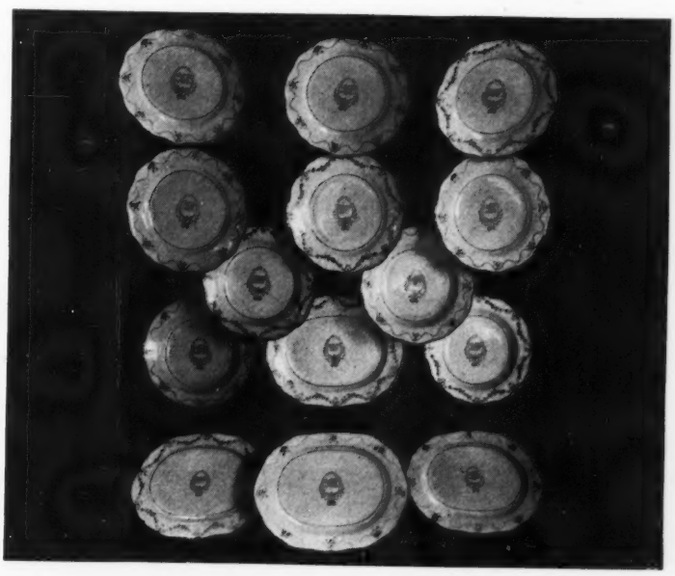

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HOROLOGY. The Science of Time Measurement and the Construction of Clocks, Watches, and Chronometers. By J. Eric Haswell. New York, The Norman W. Henley Publishing Company, 1929. xvi + 267 pages; 19 plates and 107 diagrams. Price, $8.

ESSENTIALLY a textbook covering the science of time measurement and the construction of clocks and watches, this volume is better suited to the needs of the technician than of the collector, except as the latter is one of that rare group who insist upon knowing timepieces by their works rather than by their cases. *Horology* is divided into four parts: the first devoted to general principles of time measurement and time recording, the others respectively to the mechanism of clocks, watches, and marine chronometers. Numerous diagrams and photo-engravings aid in elucidating the text, and various mathematical formulæ are supplied by way of speeding the computations of pendulum lengths, wheel diameters, gear arrangements, and whatnot else. Hence, while the book is highly technical, much of it is readily comprehensible even to the lay mind.

JOHN RAMAGE: A biographical sketch and a list of his portrait miniatures. By Frederic Fairchild Sherman. New York, privately printed, 1929.

THE contents of this book are indicated by the title. The biographical sketch, while brief, gives an adequate and readable outline of the fortunes and misfortunes (both marital and otherwise) of the painter. It is followed by a critical note dealing with Ramage's work in general. The list of miniatures, thirty-seven in all, includes detailed description of each portrait, with, in most cases, an historical sketch of the subject and, occasionally, a history of the miniature itself. A complete series of excellent photogravure reproductions of the listed miniatures is included and offers a most satisfactory survey of the artist's style and accomplishment.

AN EARLY AMERICAN QUEEN ANNE ESCRITOIRE. *1715–1730.* By Carl Greenleaf Beede. Boston, Massachusetts, privately printed for Ross H. Maynard, 1929. 10 pages; 5 photogravure plates.

IN this beautifully printed little volume, Carl Greenleaf Beede presents a happily phrased and critically adequate appreciation of a very curious old Connecticut secretary belonging to Ross H. Maynard. The illustrations, which show this highly individual piece of early Connecticut furniture in full view and in numerous details, are executed in photogravure — a process well calculated to reveal every nuance of the original. We have seldom seen a book of this kind better conceived or more satisfactorily executed.

ABOUT ANTIQUES. By Ella Shannon Bowles. Philadelphia and London, J. B. Lippincott Company, 1929. 263 pages; 75 illustrations. Price, $3.50.

EMINENTLY a book for persons hovering on the verge of becoming collectors, and as yet more interested in learning something about the general aspects of antiques than in making a detailed study of any specific field. Such persons will find Mrs. Bowles' volume, with its seventy-five well chosen illustrations, both stimulating and agreeable reading. It gives the whys and wherefores of all sorts of things from pewter, early pottery, dolls, and Sandwich glass to chests, clocks, and much besides; and its method is disarmingly simple, straightforward, and interesting. In so far as it goes, the book is sound — a statement which cannot always be made concerning treatises of so general a description. Mrs. Bowles has been at pains to fortify herself with reliable authority, which she fully acknowledges in a brief bibliography. She is likewise both generous and conscientious in recognizing the sources from which she has derived direct personal assistance.

RECEIVED FOR REVIEW

CERAMICS

DELFTER FAYENCE. By Doctor Ferrand W. Hudig. Berlin, Richard Carl Schmidt and Company, 1929. Price, $5.50.

THE SHENANDOAH POTTERY. By A. H. Rice and John Baer Stoudt. Strasburg, Virginia, Shenandoah Publishing House, Incorporated, 1929. Price, $6.

FINE ARTS

THE YOUNG ARCHITECTS. By Katharine Stanley-Brown. New York and London, Harper and Brothers Publishers, 1929. Price, $3.

FURNITURE

AN EARLY AMERICAN QUEEN ANNE ESCRITOIRE, *1715–1730.* Critical analysis by Carl Greenleaf Beede. Boston, Massachusetts, privately printed for Ross H. Maynard, 1929.

MANUAL OF THE FURNITURE ARTS AND CRAFTS. Compiled by A. P. Johnson and Marta K. Sironen. Edited by William J. Etten. Grand Rapids, Michigan, A. P. Johnson Company, 1928. Price, $5.50.

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Left: A VIEW OF THE OLD CORNER HOUSE. *Right:* A FINE EXAMPLE OF SEVENTEENTH CENTURY ITALIAN CABINET AND ONE OF A PAIR OF GILT CARVED WOOD FIGURES

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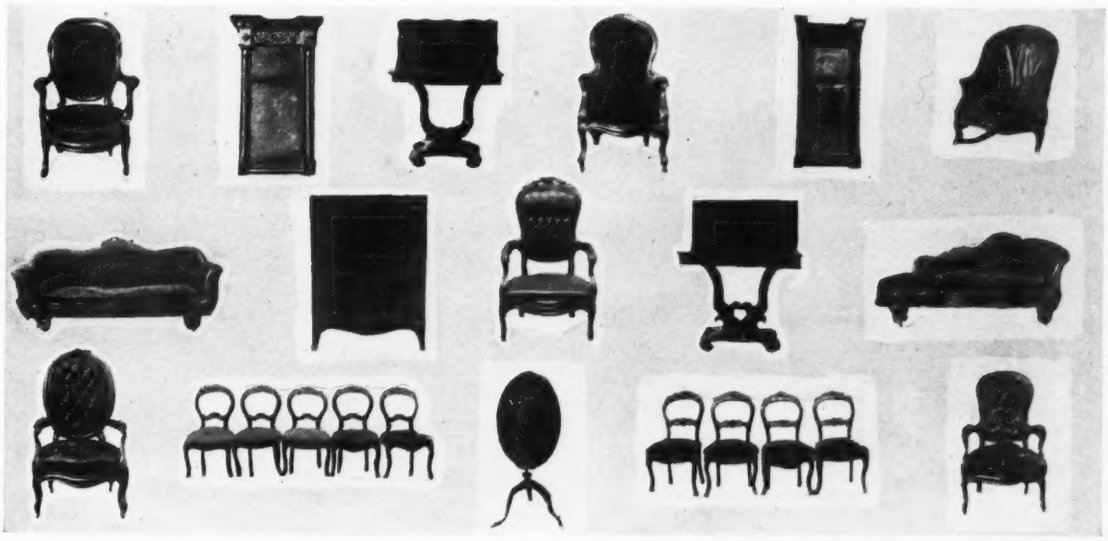

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MISCELLANEOUS

Louis XIV and Regency Furniture and Decoration. By Seymour de Ricci. New York, William Helburn, Incorporated, 1929. Price, $12.50.

The Red Hills. By Cornelius Weygandt. Philadelphia, University of Pennsylvania Press, 1929. Price, $4.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

509. I. B. S., *Pennsylvania* (Antiques for October, 1929, Vol. XVI, p. 316).

A subscriber, who wishes to remain anonymous, writes us that George Hoff, clockmaker of Lancaster, Pennsylvania, came to America, in 1765, and died, in 1816. His son John was likewise a clockmaker.

510. G. E., *Connecticut* (Antiques for October, 1929, Vol. XVI, p. 318).

Concerning this pitcher, which shows a transfer picture of the ship *Caroline* and bears the name *James Leech*, we have received several communications. A correspondent from New York reports finding a pint mug decorated on one side with a black transfer print of a spray of flowers, on the other, with an eagle holding an *E Pluribus Unum* scroll in his beak, and with the name *James Leech*.

At the same time, J. Corkill, a widely experienced dealer in Rock Ferry, near Liverpool, writes as follows:

> If the jug illustrated is very heavy in weight, of white paste and much-crackled glaze, it is a very late and poor copy of the original Liverpool pitchers, and was made in Staffordshire somewhere about 1890. The former are quite common in England, and, so far as I am aware, the ship *Caroline* does not appear on any of the Liverpool pitchers. These, of course, are of a soft creamy paste, very different from the hard whiteness of the ones bearing this print of the ship *Caroline*.
>
> I have not been able to trace the maker, but there is no doubt about the date.

So it looks very much as if this pitcher had been considerably multiplied for the trade, the name of a putative owner having been added as a special bit of beguilement. We are somewhat inclined to wonder whether the selection of Leech was meant as a dour joke by the manufacturer, to be a generic synomym for sucker.

Queries and Opinions

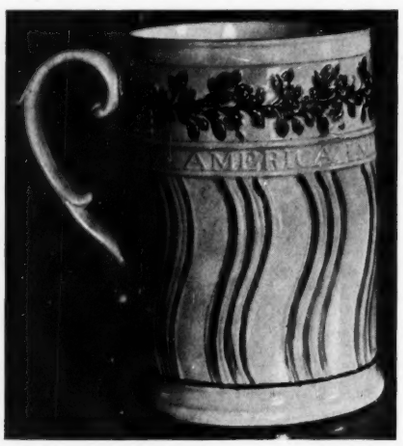
All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to insure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

Antiques reserves the right to hold all submitted photographs for publication; but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.

In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation Antiques considers outside its province.

532. J. D. S., *Massachusetts*, sends the accompanying picture of a handsome, yet somewhat baffling, earthenware mug. The piece stands 6½ inches high, is glazed in pale blue. A garland of pale blue and yellow flowers and green leaves in relief surrounds its rim. Below, in a band, appears the embossed inscription *America Independent 1776*. The sinuous vertical lines on the sides are in blue. A strongly defined mold mark is observable on the front. The mug is clearly of English manufacture; but what is its date and on the occasion of what anniversary of America's declaration of freedom was it issued? We confess to ignorance.



533. E. M., *Arizona*, seeks information regarding one Enos Furness, who is said to have been a maker of cutlery in Revolutionary times. Does any reader know the whereabouts of such a craftsman?

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Collectors

534. H. S. H., *Massachusetts*, owns the cast pewter medallion here reproduced. It is 2⅞ inches in diameter. Obviously derived directly or indirectly from Gros' painting, of 1798, representing Napoleon at the battle of Arcole, the head on this medallion is well modeled and rather exceptionally striking. In the metal of the back appear the names *Esk et Durand*. The owner wishes to learn something of this pair of metal workers, and, if possible, the purpose of the medallion.

We were unable to unearth much information on these points, despite enquiry both at home and abroad. Howland Wood, Curator of the American Numismatic Society, however, offered a spark of light, for he suggested that the specimen in question might be a direct derivative from an eight-inch bronze medallion by the sculptor David of Angers. This has proved to be the case, for we have further succeeded

in acquiring from the Musée David at Angers, France, a photograph of this fine bronze, which is signed *David, 1838*. It is reasonable to surmise that the smaller pewter version is of similar date. Concerning its makers, Esk and Durand, however, we are still in the dark. It may be added that Gros' portrait was engraved by Guiseppe Longhi (*1766–1831*).

535. To Doctor Charles W. Green, we are indebted for a bit of ceramic information that should be noted by all collectors of pottery, particularly those who have wondered at the mark of Vance, or Vance and Company, on specimens of ware in Rockingham glazes. Doctor Green writes:

A Trade Mark book dated *1904* in the New York Public Library states:

Wheeling, W. Va. "Among other specialties this company is now reproducing the hound handled hunting pitcher, modeled by Greatbach for the old Jersey City Pottery, from original models."

A pitcher bearing this mark on rim of base, which I have examined, is of a very yellowish Rockingham glaze.

The hound answers Spargo's Bennington description exactly — the body design of the pitcher is as Spargo describes Bennington. The exact dimensions are:

Height to top of dog's head	9⅞"
Height to tip of nozzle	8¾
Diameter across base	5⅛
Diameter across top opening	4½

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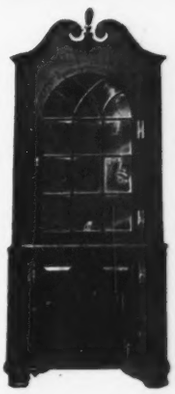

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536. J. I. D., *New Jersey*, sends photographs of two pieces of cotton or linen printed goods, with an enquiry as to their age, subject, and provenance. Both, we may add, are printed in sepia.

Without undertaking an unjustifiable amount of study, much of it more or less random in character, we should hesitate to be explicit with regard to either of these toiles. We are, however, inclined to place both of them within the first third of the nineteenth century. Certainly only a nineteenth-century origin could explain the mingling of East India print motives with illustrations from some book of the far East, such as we find in the first example. The second is likewise strongly suggestive of nineteenth-century taste.

The first toile we should attribute to an English source. Concerning the second we are somewhat in doubt. Possibly it represents the mock duel between Viola and Sir Andrew Aguecheek in *Twelfth Night*. If any reader can hazard a better guess as to the subject of the scene which this fragment depicts, we should be glad to hear of it.

537. The following bit of controversial discussion is interesting on its own account, as well as because it exemplifies the extent to which An-

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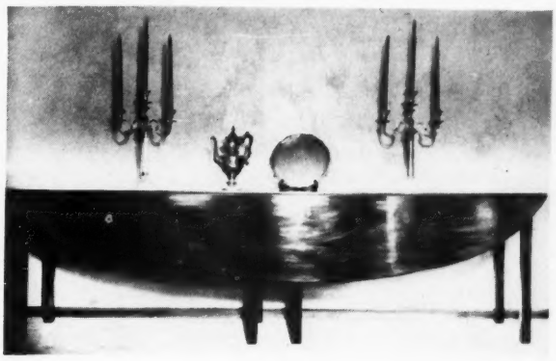

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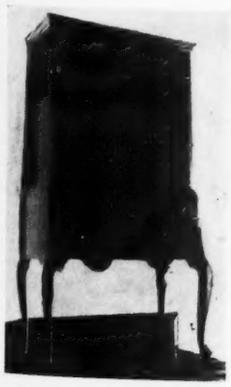

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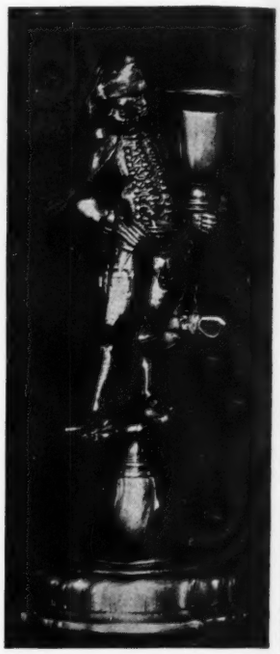
It appears that Messrs. H. H. Cotterell and Robert M. Vetter recently received the letter printed below from the National Museum of Art and Crafts at Budapest:



Dear Sirs:

In the special spring number of the Magazine ANTIQUES for May, 1929, page 405, in your article, there is reproduced a Hungarian pewter candlestick, with the figure of a hussar, which was made — in your opinion — in Saxony, for Hungarian export. On the contrary, I must politely assure you that this candlestick was surely made in Hungary, where we had a flourishing pewter industry, with guilds and well-known masters. Besides, we know several variants of the same candlestick in Hungary. As for the figure, it is not a "hussar," but a "hajdu," who is the chief servant in the administration of our comitiés, and is a typical Hungarian figure.

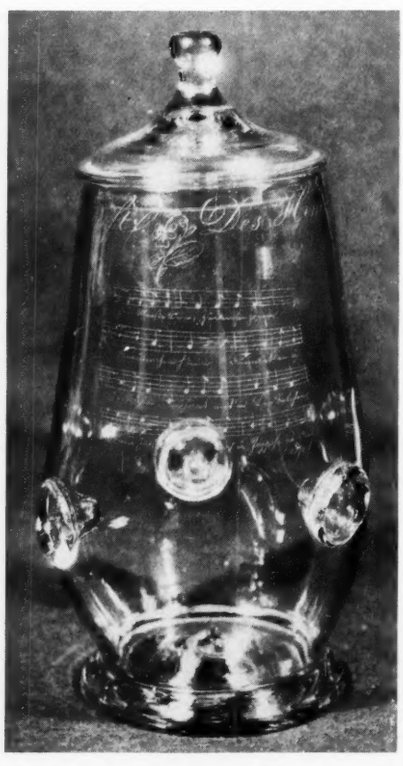
With kind regards,
Charles Csanyi, *Director.*

Concerning Director Csanyi's observations, Mr. Vetter now writes:

If I had not myself handled and investigated the piece in question, I should accept Mr. Csanyi's opinion without discussion. But as there is no mark on the candlestick, the question of its provenance must probably remain undecided. The Hungarian costume of the figure is in itself no absolute proof of Hungarian origin. The somewhat sketchy finish of the figure and base and the resemblance of the hajdu's pose to certain Dresden china figures; furthermore, the close relation which existed between Saxony and certain parts of Hungary, as well as the preference of Saxon pewterers for figure candlesticks, led my mind in that direction. I also remember offering that hypothesis to Mr. Csanyi personally, when I inspected the contents of his pewter vitrines at Budapest.

As regards "hussar" or "hajdu," I submit, of course, to Mr. Csanyi's opinion and offer apologies for the mistake made.

538. Covered vessels of the general type here pictured seem to have been made in both the Low Countries and Germany. Apparently they were used as containers and dispensers of mixed drinks, such as punch, or "bowle." Their characteristic peculiarity is the absence of a handle, and the compensating substitution of finger holes, which offer a firm grip for lifting and pouring.



Wilfred Buckley, in his *European Glass*, Plate 42 A, reproduces such a vessel, of light blue-green glass, fifteen inches high, decorated with trailed bands of applied glass and facilitating a catch-as-catch-can handling by an equipment of six finger holes, as against the three boasted by the specimen here illustrated. Mr. Buckley attributes his item to the late seventeenth century. The one shown in this column appears to be of the late eighteenth century or the early nineteenth. It is of clear glass, stands eleven inches high, over all, and, besides displaying some bars of music with words in German script engraved in diamond point upon its barrel, bears, just below the lip, the neatly engraved Teutonic bromide: "*Des Himmel's Schönste Gabe ist die Freundschaft*" (Friendship

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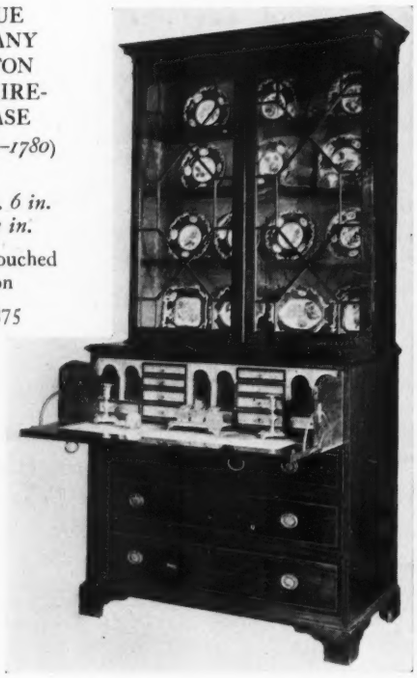

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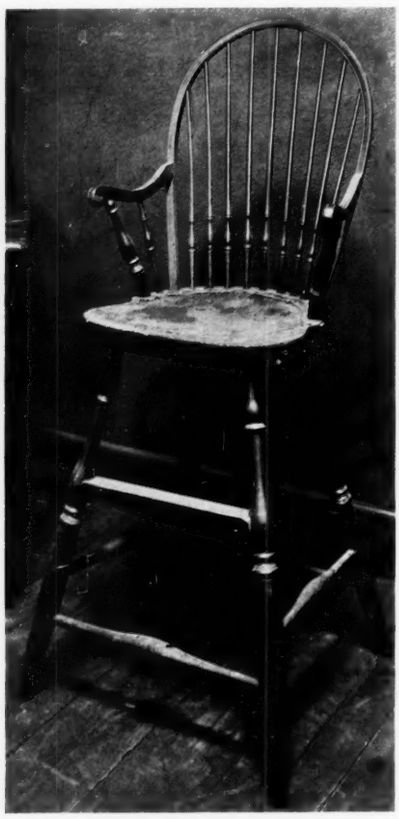
is heaven's sweetest gift). From this we may surmise that the vessel was intended for communal drinking rather than for individual stimulation. A large hand is required to span the three finger holes.

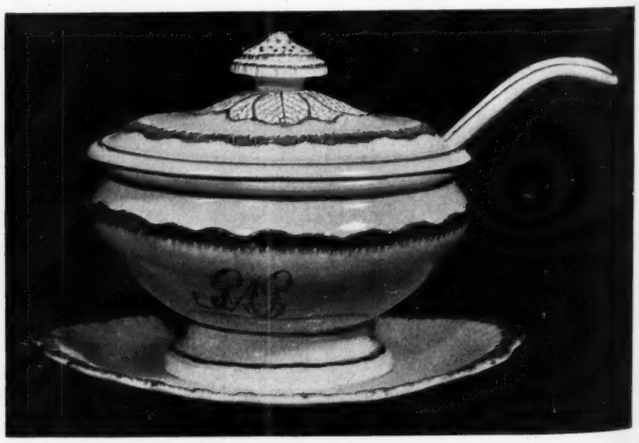
539. Children's high chairs have come down to us from early times, but the high Windsor here pictured, from the Rhode Island Historical Society collections, was made for a grown-up. The seat, which is 17 by 17½ inches in size, is elevated 26 inches above the floor — almost as high as the average table top. It has evidently been upholstered, and its thickness, coupled with the absence of any molding of the edges, points to the conclusion that the maker intended it to be thus covered.



Tradition holds that, at one time, this chair was occupied by the organist of the First Baptist Church in Providence; but, as the church possessed no musical instrument prior to 1834, the previous history of the high chair remains unaccounted for. And that history must have been a long one; perhaps it began even before the Revolution — Samuel Isham says, "at any time after 1760." The turning of the legs, posts, and nine spindles of the chair is excellent. It may be noted that when the scroll arm — usually of mahogany — appears on low-back Windsors of early date, it generally suggests a Rhode Island origin.

540. There is a tendency to attribute all creamware with frilled edges in green or blue to Leeds.

In ANTIQUES for November, 1925, was published a note from an advertisement in the Newport *Mercury* for December 13, 1796, describing such ware among items of "fashionable and elegant Kinds of Liverpool Crockery Ware." Leeds, no doubt, turned out the same kind of thing, and so did other factories. It is probably impossible to differentiate among most specimens.



The handsome gravy boat, with ladle, owned by Charles E. Davis and here pictured, is, however, an exceptional specimen in that it bears the impressed mark *Herculaneum* and is thus definitely attributable to Liverpool. Both gravy boat and ladle carry the monogram *G. A. G.* printed in black; the frilled edges are in blue. We should be inclined to date the outfit between 1790 and 1800.

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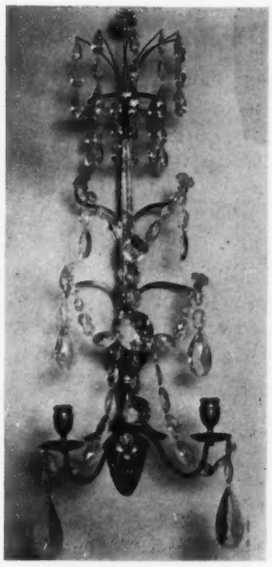
(BETWEEN 59TH AND 60TH STREETS)

Old Russia



A SHOP which specializes in genuine antique crystal chandeliers, sconces, girandoles, and old mirrors. It also carries a large assortment of other antiques, consisting of old silver, ikons, Russian lacquer, china, glass, and furniture.

ONE OF A PAIR OF LATE EIGHTEENTH-CENTURY CRYSTAL SCONCES

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THE secret of old-fashioned stenciling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush, also 12 cut-out stencils and directions for getting the old rosewood stain. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, $3.75 *Send check with order*

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BELMONT ,,, VERMONT

Antique Furniture Glass China

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You will find in our shop at all times an extremely fine collection of authentic antique furniture

IT is not enough to know what is old and genuine; success in the antique business also demands acquaintance with the requirements of collectors. So, for twenty years or more we have been studying both antiques and buyers of antiques. By this time we think we understand both.

¶ The best evidence that we are right is the growth of our business to such an extent that we now use three large floors in our own building. But in all the great accumulation there displayed we have admitted nothing whose quality we cannot vouch for or of whose utility we are in the least uncertain.

¶ We invite the confirmation of a personal visit.

H. SACKS & SONS

62-64 Harvard Street

BROOKLINE, MASSACHUSETTS

THE TREASURE SHOP

HYANNIS, CAPE COD

Wishes to announce

that its winter business is now being conducted

at

417 WASHINGTON STREET
BROOKLINE, MASSACHUSETTS

Reopening of Summer Shop at Hyannis on June the first.

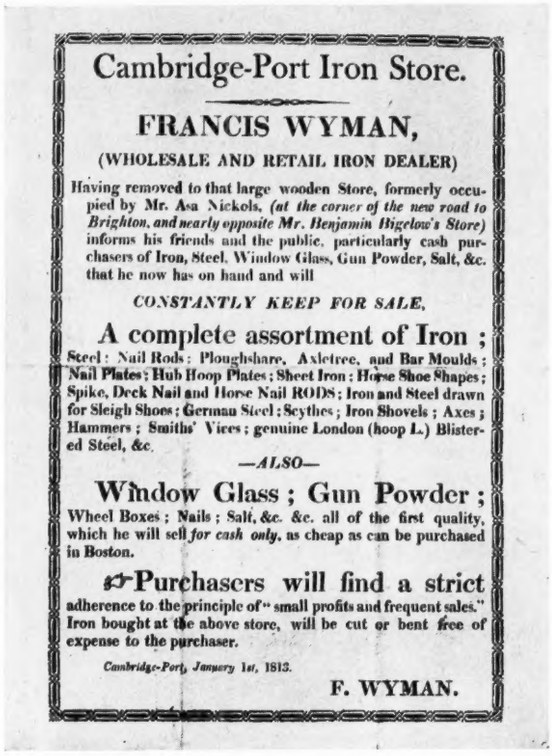
Newly collected pieces of early pine and maple saw-buck tables, tavern tables, and sleigh seats, at reasonable prices.

Mail orders given careful consideration

Helen Trayes Huldah Spaulding

Another interesting fact about this piece is that it remained for over a year in a conspicuous place in an antique shop while other chinaware, far less desirable, was being snapped up by collectors.

541. For an advertising handbill issued in 1813, we are indebted to Mrs. Raymond H. Oveson of Brookline, Massachusetts. Besides illustrating



Cambridge-Port Iron Store.

FRANCIS WYMAN,

(WHOLESALE AND RETAIL IRON DEALER)

Having removed to that large wooden Store, formerly occupied by Mr. Asa Nickols, *(at the corner of the new road to Brighton, and nearly opposite Mr. Benjamin Bigelow's Store)* informs his friends and the public, particularly cash purchasers of Iron, Steel, Window Glass, Gun Powder, Salt, &c. that he now has on hand and will

CONSTANTLY KEEP FOR SALE,

A complete assortment of Iron ;

Steel ; Nail Rods ; Ploughshare, Axletree, and Bar Moulds ; Nail Plates ; Hub Hoop Plates ; Sheet Iron ; Horse Shoe Shapes ; Spike, Deck Nail and Horse Nail RODS ; Iron and Steel drawn for Sleigh Shoes ; German Steel ; Scythes ; Iron Shovels ; Axes ; Hammers ; Smiths' Vices ; genuine London (hoop L.) Blistered Steel, &c.

—*ALSO*—

Window Glass ; Gun Powder ;

Wheel Boxes ; Nails ; Salt, &c. &c. all of the first quality, which he will sell *for cash only*, as cheap as can be purchased in Boston.

☞Purchasers will find a strict adherence to the principle of "small profits and frequent sales." Iron bought at the above store, will be cut or bent free of expense to the purchaser.

Cambridge-Port, January 1st, 1813.

F. WYMAN.

the advertising methods of the period and indicating the nature of an ironmonger's stock-in-trade, it is not without typographical interest.

542. The accurate dating of nineteenth-century furniture is fraught with sufficient difficulty to make inscribed specimens always welcome. The large Empire sideboard belonging to Mrs. W. E. Chilton of Fort Worth, Texas, and here reproduced, offers an illustration in point. It bears the notation, *Made January 29, 1828 in Philadelphia by John E. Rosi.*

On the whole, this sideboard seems fairly typical of its period, except for the short galleries at the ends of the top and the curious rosette or sunburst panel on the side. Normally, too, we should expect the top to be finished with a plain unmolded edge. Its unusual thickness is perhaps due to the fact that it once framed a marble slab. Whether any of the peculiarities noted are attributable to post-1828 additions, we are unable to judge from the photograph. The lion-paw supports seem to be unusually well carved.

F. J. FINNERTY

ANNOUNCES
HIS REMOVAL TO

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Rare Old Hooked Rugs

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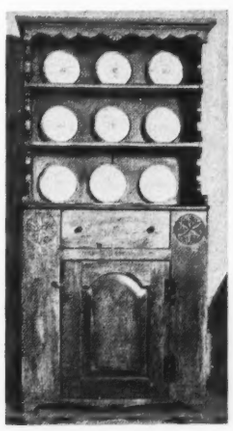
Including an unusually large variety of Eighteenth-Century Desks



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PINE AND MAPLE
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Hence, we make known the fact again that we are
The Foremost Restorers of Antiques in New England

Specialists in restoring and repairing furniture, mirrors, oil paintings, lacquer work, and other items.

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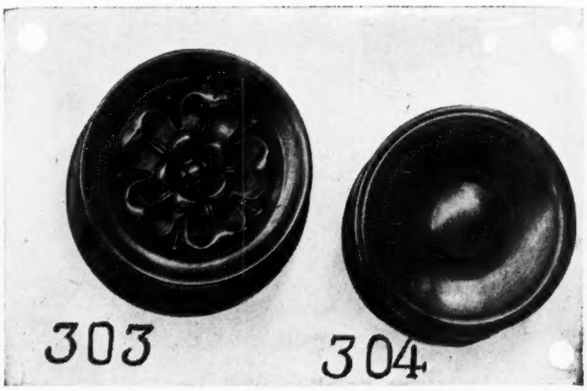
228 Columbus Avenue Boston, Massachusetts

Foremost Restorers of Antiques in New England

Telephone, Hancock 2326 Established 1896

The Best is the Cheapest in the End

Happy New Year



The makers of *BALL BRASSES* extend to their friends, customers, and competitors their best wishes and compliments of the season.

May this New Year bring Happiness, Prosperity, and Contentment to us all.

WILLIAM BALL & SONS

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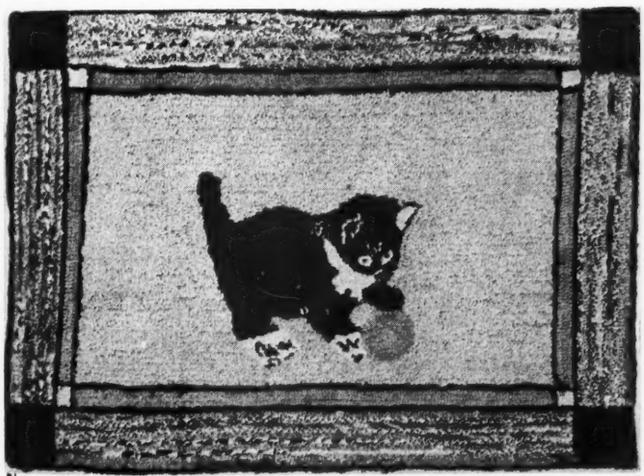

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Editorial:

To Avoid a National Disgrace
The Monypenny Breviary by Egerton Beck
Four English Cabinets by Herbert Cescinsky
Russian Ikons at South Kensington by L. A. Olsufiev
Seurat's *La Parade* by Roger Fry
Francesco Guardi as a Figure Painter by Antonia Morassi
The Rutherston Collection at South Kensington, II — Ceramics by W. A. Thorpe
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An Old Silver Tankard by E. Alfred Jones
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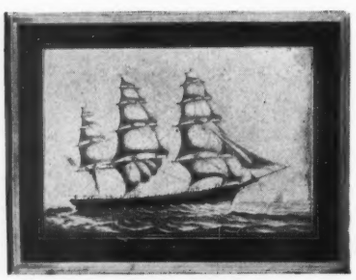

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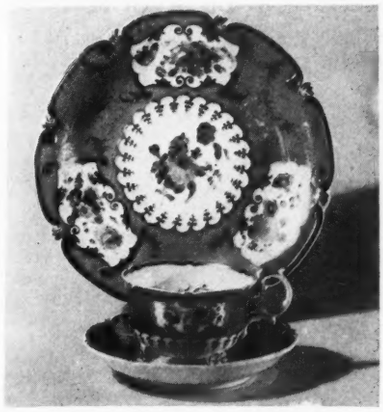

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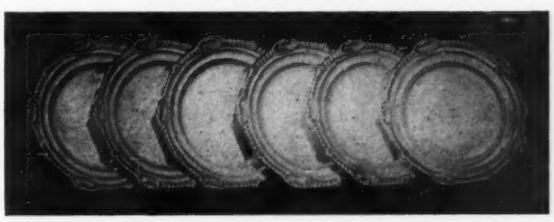

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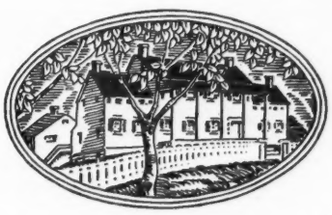

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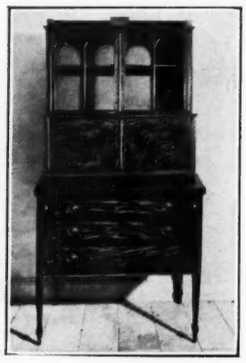

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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I WILL BUY OLD PAMPHLETS, BROADsides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Mass.

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CURRIER PRINTS. LARGE FOLIOS OF WESTern frontier scenes; hunting, fishing, trapping, baseball, and pugilism. Engravings of statesmen and generals. Prints by any publishers. Highest prices for good subjects. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, N. Y.

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PRINTS, BOOKS, MAPS, RELATING TO Albany, N. Y. Correspond with LEDYARD COGSWELL, JR., 75 State Street, Albany, N. Y.

CHILDREN'S MECHANICAL TOY BANKS. Address, F. A. SHAUGHNESSY, First National Bank, Palm Beach, Fla.

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WANTED, THE FOLLOWING, LARGE FOLIO, Currier & Ives lithographs in fine condition: *Life on the Prairie, The Trapper's Defence, Fire Fight Fire, The Buffalo Hunt, Taking the Back Track (A Dangerous Neighborhood.)* HARRIET ENDICOTT WAITE, 114 East 57th Street, New York City.

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WANTED TO PURCHASE, ANDIRONS, ALL fireplace accessories, old letter envelopes with stamps, colored lithographs. JACK LEESE, 107 25th Street, Jackson Heights, Long Island, N. Y.

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ENGRAVINGS, PRINTS, LITHOGRAPHS, maps, plans, and other documents pertaining to old New Orleans. Send description and prices to LIEUTAUD, 221 Royal Street, New Orleans.

CANADIAN VIEWS: OLD PRINTS OR PAINTings of Canadian scenes, including Newfoundland, Nova Scotia, New Brunswick, and Niagara Falls. Give full description. OLD PRINT SHOP, 150 Lexington Avenue, New York City.

FIRE PRINTS: OLD VIEWS OF FIRES OR fire apparatus. OLD PRINT SHOP, 150 Lexington Avenue, New York City.

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OLD BRASS CORNICES, TWO PAIRS; BRASS tie-backs. Pair old door-stop eagles. Dark blue Staffordshire plates, mint condition: *Ship Cadmus*, *Independence of America*, *McDonough's Victory*, views of Philadelphia Water Works. NORAH CHURCHMAN, 7350 Rural Lane, Mount Airy, Philadelphia, Pa.

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AMERICAN PEWTER PORRINGER AND bowl, S. Hamlin; communion set, Boardman & Co.; George II pewter oval tobacco box; Currier & Ives: *American Homestead*, *Winter*, *Spring*, *Summer*, *Autumn*, old frames alike. Also china, furniture, old hooked rugs. THE LITTLE HOUSE, 324 North Fullerton Avenue, Montclair, N. J.

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INLAID MAHOGANY TALL-CASE CLOCKS, brass works, marked with maker's name, beautiful untouched dial, Hepplewhite bucket feet, has original bill of sale. Large maple dining table with Dutch feet. Maple tea table with Dutch feet. Small Queen Anne mirror in original condition, $75. ROBERT G. HALL, Dover-Foxcroft, Maine.

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BACK NUMBERS OF ANTIQUES MAGAZINE, unbound, March, 1923, to December, 1929. M. WHITEHEAD, 135 Cottage Street, Pawtucket, R. I.

HAVE THE FOLLOWING CURRIER & IVES prints: *The Old Homestead*, *The Western Farmer's Home*, *The Battle of the Wilderness*, *Through to the Pacific*, *Noah's Ark*, *The Farmer's Home* (*Autumn*), *Life and Age of Woman*, *American Homestead*, The Four Seasons — *Autumn*, *Spring*, *Summer*, *Winter*, *Life in the Country* (Evening), *Valley Falls* (Virginia). MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, N. Y.

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SECRETARY-BOOKCASE, VERY EARLY American maple, untouched condition, original brasses, best offer. Photo on request. MRS. MARY W. CRAMER, 88 Benedict Avenue, Tarrytown, N. Y.

HUNTER FLASK, DARK BLUE; CHESTNUT-ribbed flask, red brown. Currier & Ives, scenes and Indian. Cameos. WALKER'S ANTIQUE SHOP, 603 Main Street, Covington, Ky.

FINE DATED COVERLET, 24 LARGE EAGLES. Boardman pewter flagon. Major Ringold cup plate. Sandwich *Locomotive* plate. Silver lustre tea set. No. 211.

COVERLET, BLUE, GREEN, AND ROSE DEsign, medium size, fine condition, $18. Bohemian decanter, red crystal, 14¼ inches high, perfect, $15. JANET L. COSTELLO, 2517 Bryant Avenue South, Minneapolis, Minn.

WING CHAIR, OLD, $75. PAIR TUCKER china fruit dishes, $20. Several pieces French Provençal furniture. THE ANVIL, Longwood (near Kennett Square), Pa., Route 1.

SILVER CREAMER, MARK *JONES & WARD*, Boston, 1812. JUNE HILLS HUNTER SHOP, 20 Circle Street, Marblehead, Mass. Catering to collectors.

MISCELLANEOUS

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SEVEN STARS TAVERN, SOUTH JERSEY'S historic Colonial landmark, on the King's Highway, at Woodstown, is now opened for the sale of antiques. JOHN H. BOURNE.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDALE: MR. FRANCIS J. W. HENRY, The Scotch Antique Shop, 818 North Central Avenue.

CONNECTICUT

DANBURY: *F. W. FUESSENICH, INC., 105 W. Wooster Street.
DARIEN: *MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
GREENWICH:
*MITCHELL'S AUCTION ROOMS, 171 Greenwich Avenue, Auctioneer.
*THE SPINNING WHEEL SHOP, 115 East Putnam Avenue.
NEW HAVEN:
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
WHITLOCK'S BOOK STORE, INC., 15 Broadway.
NORWALK: *SILVERMINE TAVERN AND GALLERIES.
PLAINVILLE: *MORRIS BERRY, 80 East Main Street.
RIDGEFIELD: THE NOOK, Norwalk Road.
STONINGTON: *SHARSWOOD AND ROBSON, Farmholme.
WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

ILLINOIS

CHICAGO: F. HEWITT, 921 Rush Street. General line
QUINCY: MRS. DON HOOVER, 505 North Eighth Street.

MAINE

AUGUSTA:
MEDORA LEE HALEY, corner Grove and Swan Streets. Antiques.
MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.
BANGOR: THE THREE GABLES, 204 Broadway.
ROCKLAND: DAVID RUBENSTEIN, corner Main and Talbot Avenue.
WALDOBORO: *WARREN WESTON CREAMER.
YORK HARBOR: *OLD VILLAGE ANTIQUE SHOP.

MARYLAND

BALTIMORE:
*PERRY W. FULLER, 22 West Franklin Street. Old Prints.
*JOHN G. MATTHEWS, 8 East Franklin Street.
*JOHN J. SCHWARZ, 827 North Howard Street.
*ROBERT F. SKUTCH, 813 North Charles Street.
BEL AIR: *BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. General line.
GEORGETOWN: KITTY KNIGHT HOUSE, Eastern Shore.

MASSACHUSETTS

AMHERST: *AT THE SIGN OF THE COACH, G. V. GLATFELTER, 29 Northampton Road.
AUBURNDALE: *WAYSIDE ANTIQUE SHOP, 23 Maple Street.

BOSTON:
*Norman R. Adams, Inc., 140 Charles Street.
*Boston Antique Shop, 59 Beacon Street.
*Curtis & Cameron, 221 Columbus Avenue. Restoring old photographs.
*F. J. Finnerty, 122 Charles Street.
*Flayderman & Kaufman, 68 Charles Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut Street. Old silver.
*Mrs. Charles Minot Hayden, 80 Chestnut Street.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Henry H. Jacobs, 145 Charles Street.
*Jordan Marsh Co., Washington Street.
*William K. MacKay Co., 7 Bosworth Street. Auctioneers and appraisers.
*George N. McMahon, 33 Charles Street.
*New England Antique Shop, 75 Charles Street.
*New England Sales Association, Inc., 222 State Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut Street.
*Old Russia, 16 Arlington Street.
*Old Village Antique Shop, 75 Chestnut Street.
*Ox Bow Antique Shop, 88 Charles Street.
*I. Sack, 85 Charles Street. Reproduction of old brasses.
*Israel Sack, 89 Charles Street.
*A. Schmidt & Son, 567 Boylston Street. Old and reproduction silver.
*Shreve, Crump & Low, 147 Tremont Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shop, 301 Cambridge Street.
*Yacobian Brothers, Inc., 280 Dartmouth Street. Hooked rugs.
BRIDGEWATER: Frank Williams, 182 Pleasant Street. General line.
BROOKLINE: *H. Sacks & Sons, 62–64 Harvard Street.
BUZZARDS BAY:
*W. W. Bennett, Twin Gateway.
*Mrs. Clark's Shop.
DEDHAM: Louise L. Dean, 293 Walnut Street.
EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.
EAST TAUNTON: *Ed Whitney, 1150 Middleboro Avenue.
FITCHBURG: *Gertrude B. Cushing, 682 Main Street.
FRAMINGHAM: *Wallace Nutting Studio.
HAVERHILL: *W. B. Spaulding, 17 Walnut Street.
HYANNIS: *The Treasure Shop, Helen Trayes.
MARION: *Mrs. Mary D. Walker, Front and Wareham Road.
MATTAPAN: *H. &. G. Berks, 1276 Blue Hill Avenue. Dial painting.
MEDFIELD: Medfield Antique Shop, West Main Street.
NEW BEDFORD:
*Mrs. Clark's Shop, 38 North Water Street.
*The Colonial Shop, 22–24 North Water Street.
NORTHBORO: *G. L. Tilden, State Road.
ORLEANS: *The Sampler, Monument Road.
PITTSFIELD:
*Miss Leonora O'Herron, 124 South Street.
*Oswald's Antique Shop, 11 Linden Street.
PLYMOUTH: The Bradford Arms, 59 Court Street.
SOMERVILLE: *Davenport-Brown Company, 285 Washington Street. Reproduction paneling.
SPRINGFIELD: Johnson's Bookstore, 1379 Main Street.
WARREN: *C. E. Comins.
WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.
WEST MEDWAY: Old Parish House Antique Shop, Main Street. General line.
WESTON: *The Priscilla Shop.
WINCHESTER: Rebecca Chilcott Jackson, 15 Herrick Street.
WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

DETROIT: *The Sign of the Mermaid, Inc., 1014 East Jefferson Avenue.
ST. JOSEPH: Antique and Resale Shop, 515 Pleasant Street.

MISSOURI

KANSAS CITY: *Curiosity Shop, 1901–1911 Main Street.

NEBRASKA

OMAHA:
*Evelyn F. Pratt, 1102 South 28th Street.
Badollet Shotwell, 411 South 38th Street.

NEW HAMPSHIRE

FRANKLIN: *Webster Place Antique Shop.

NEW JERSEY

CAMDEN: *Camden Antique Shop, 315 Vine Street.
CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
FREEHOLD:
*The House with the Brick Wall.
Lilian Wilkinson, O'Cro'Coc' House, 61 South Street.
HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.
HARRINGTON PARK: *A. L. Curtis.
HIGHTSTOWN: Josephine I. Dawes, 238 South Main Street.
LIBERTY CORNER: Beryl de Mott.
MONTCLAIR:
The Little House, Mabel C. Osborne, 324 N. Fullerton Avenue.
Travis & van Benschoten, 147 Watchung Avenue. American and Oriental antiques.
MOUNT HOLLY: *Richard Waln Wills, 11 Ridgway Street.
NEWARK: Elizabeth Wilson Thomas, 783 Bergen Street.
PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.
PRINCETON: *George Batten, 1 Evelyn Place.
RIVERDALE: Maud C. Patterson, Ye Olde Mill.
WOODSTOWN: Seven Stars Tavern, King's Highway, John H. Bourne.

NEW YORK

AUBURN: Mrs. R. S. Messenger, 27 William Street.
BROOKLYN: *Catherine Chase, 31 Clinton Street.
BUFFALO:
Mrs. Harry Clinton Albro, 309 Elmwood Avenue. Foreign and American antiques.
Pohlman's Antique Shop, 767 Michigan Avenue.
*George B. Tyler, Inc., 104–8–10 Chenango Street.
CORNWALL: *The Half Moon Inn, Storm King Highway.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemina Wilkinson Antique Shop.
ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.
KINGSTON: *Myron S. Teller, 280 Wall Street. Reproduction of old brasses.
LOUDONVILLE (Albany Co.): *The Loudonville Exchange.
NEW HARTFORD: *James L. Dean, 1 Genesee St.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK CITY:
*Stephen Adam, 159 East 56th Street
*R. Randolph Adams, 28 East 75th Street.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*B. Altman & Company, Fifth Avenue at 34th Street.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Bristol Co., 319 East 62d Street.
*Capozzi & Agrippa, 591 Lexington Avenue.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
*Cliff Silver Company, 159 East 55th Street. Old and reproduction silver and pewter.
*Elizabeth Dick, 34 West 8th Street.
Early America, 667 Lexington Avenue.
*The Ehrich Galleries, 36 East 57th Street, Old Masters.
*Mrs. Ehrich, 36 East 57th Street. General line.
*Esmond Gallery, 1061 Madison Ave.
*I. Freeman and Son, Inc., 71 West 45th Street. Old silver.
*Gaza, 527 Madison Avenue. Old china, glass and jewelry.
*Ginsberg & Levy, 815 Madison Avenue.
*Ernest F. Hagen, 213 East 26th Street.
*Renwick C. Hurry, 7 East 54th Street.
*Kennedy & Company, Prints, 785 Fifth Ave.
*Mary Lent, 9 East 8th Street.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Justine Elliott Millikan, 4 East 12th Street.
*New England Attic, 25 East 55th Street.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Ray Paioff, 24 West 8th Street.
*Florian Papp, 684 Lexington Avenue.
*Marc Peter, Jr., 52 Vanderbilt Avenue, Reproduction wallpaper.
*Wm. H. Plummer Co., 7 East 35th Street.
*Rains Galleries, Inc., 3 East 53d Street.
*The Rosenbach Company, 15 East 51st Street.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 929 Madison Avenue. Hooked rugs.
*Sam Serota, 440 Madison Avenue.
*Russell W. Thorpe, 578 Madison Avenue.
*Harriet Endicott Waite, 114 East 57th Street.
*Henry V. Weil, 247–249 East 57th Street.
*Adrien F. Wellens, 648 Madison Avenue.
*Winick and Sherman, 686 Lexington Ave.
*Weymer & Young, 143 East 57th Street.
PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main Street.
PLEASANTVILLE: *A. Williams, 56 Ossining Road.
SCHENECTADY: The Valley Shop, 14 North Church Street.
TROY: *Sim and Company.

NORTH CAROLINA

CHARLOTTE: Louise, Inc., 225 North Tryon.

OHIO

COLUMBUS: Old Homestead Antiques, Inc., 655 East Main Street.
WILLOUGHBY: Ione Avery White, 122 Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BETHLEHEM: Schumm Antique Shop, 451 Main Street. General line.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
BRYN MAWR: *W. J. French, 539 Lancaster Avenue.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 328 East 9th Street. Miscellaneous line.

GETTYSBURG: The Antique Shop, Earl W. Cox, 28 Chambersburg Street.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PALMYRA: Tshudy's Antique Shop, 932 W. Main Street, on the William Penn Highway.
PENNSBURG: A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine Street.
*Ferdinand Keller, 216 South Ninth Street.
*Ferdinand Keller, 1207 Walnut Street.
*Martha de Haas Reeves, 1624 Pine Street.
*The Rosenbach Company, 1320 Walnut Street.
*Arthur J. Sussel, Spruce, cor. 18th Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. Cookerow, 265 King Street.
TULLYTOWN: The Brick House. J. Fabian Cooper, Antiques.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER: *William Ball & Son. Reproduction of old brasses.
*Francis D. Brinton, Oermead Farm.
WHITEMARSH: The Old House, Margaret Ash, Bethlehem Pike.
YORK: Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street.

RHODE ISLAND

PROVIDENCE:
Bertha B. Hambly, Greycroft, 224 Waterman Street.
*Mabel K. Rogers, 244 Thayer Street.
*Millman's Antique Shop, 1115 Westminster Street.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.
HOUSTON: *Shabby Shoppe, 3501 Main Street.

VERMONT

BELMONT: *Old Curiosity Shop, E. E. White.
BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
DERBY LINE: F. W. D. Melloon.

VIRGINIA

HARRISONBURG: *Virginia Craftsmen. Reproductions.
RICHMOND:
*Mrs. Frank W. Duke, 503 East Grace Street.
The Antique Galleries of Richmond Art Co., Grace at First.
*W. L. Parker, Drewry's Mansion.
*H. C. Valentine & Company, 209 East Franklin Street.
*Wilkinson and Traylor, 504 West Main Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*Gordon Dunthorne, 1726 Connecticut Avenue, N. W.
*George Hyams, 1204 Connecticut Avenue.
Old Virginia Shop, Edward C. Van Devanter, 1711 Eye Street, N. W.
*George W. Reynolds, 1742 M Street, N. W.

ENGLAND

BRISTOL: *Norman R. Adams, Ltd., Denmark Avenue, Unity Street.
HARROGATE: *William Lee, Esplanade Antique Galleries.
LONDON:
*Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge.
*Burfitt, Ltd., 1 Albermarle Street, Piccadilly. Old silver.
*I. Freeman & Son, Ltd., 23 Hatton Garden.
Henry Oliver, 9 Bartlett's Buildings, Holborn Circus, E. C. 4. Antique silver and Sheffield.
*The Old Corner House, K. M. Townshend, Richmond, S. W.
*Andrew Meikle, Ltd., 12 Sydney St., Chelsea.
*Spink & Sons, 6 King Street, St. James.
PRESTON:
*Edward Nield, 223 Corporation Street.
*Frederick Treasure, Kay Street.

ITALY

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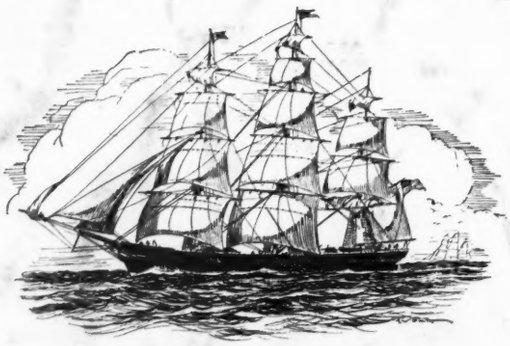

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